IN THIS ISSUE: **ON COLLECTING PORTRAITS OF MUSICIANS (Finis) By Joseph Muller**

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Photo by Hurrell

GRACE MOORE
Soprano
Singing This Season in Opera, Concert and Radio

Photo by Townsend

EUGENE ORMANDY

has completed a series of appearances as guest conductor of the Philadelphia Orchestra, presenting five concerts within a week in Philadelphia, Baltimore and Washington. Mr. Ormandy will conduct the same orchestra in New York on January 2.

AMELIA BRADDOCK,

English mezzo-soprano, returned to New York from England October 16 on the SS. American Farmer. During the voyage Miss Braddock gave a program which included MacDermid's setting of My Love Is Like a Red, Red Rose, a Handel recitative and aria, an aria from Gounod's Faust, and Strickland's My Love Is a Fisherman. On October 3, before sailing for America, the singer offered a recital of American songs at Smedley's Hydro, Matlock, Derbyshire, England.

HAROLD MORRIS

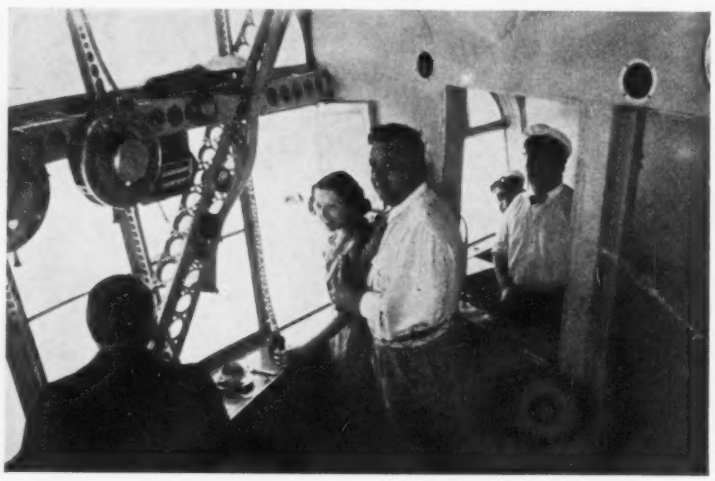
recently played his piano concerto in a two-piano arrangement at the New School for Social Research, New York, with his artist pupils, Loie Nickerson and Dorothy Wagner. They later broadcast this work over WEVD. Last season Mr. Morris played the concerto with the Boston Symphony Orchestra. Another recent engagement for the pianist was in the Brahms D minor sonata with Cyril Towbin, violinist, over WEVD. On November 16 he played an all-Brahms program at his New York studio.

MABEL TALIAFERRO,

eminent actress, whom Betty Tillotson will present this season in Lights and High Lights, will appear with Eastern clubs.

COLETTE d'ARVILLE

arriving in New York on the SS. Ile de France following appearances at the Opéra-Comique in Paris, to prepare for a recital here this season.



MR. and MRS. LAURITZ MELCHIOR

arriving in France by Zeppelin from South America, where Mr. Melchior had been singing in opera. The tenor recently appeared in Götterdämmerung and Walküre at the Paris Opéra. He is to be soloist with several Paris orchestras and will also sing in recital.

HAROLD HENRY

in his studio with an artist pupil, Ramón González (right), Porto Rican pianist, who makes his New York début in Town Hall on December 1.

CHARLES HAUBIEL

is giving a series of lecture-recitals at private homes in New York City. The first in the sequence took place at the home of Mrs. Eugene Coleman Savidge on November 14. Others are to follow on second Tuesdays throughout December, January and February, under the Athenaeum Concert Management. Mr. Haubiel is offering others under different auspices in several cities.

JEANNE DUSSEAU,

soprano, was soloist with the Toronto (Can.) Symphony Orchestra on November 21, and on November 24 gave a recital at the Monticello Seminary, Godfrey, Ill. In January Mme. Dusseau is to give a recital for the Chromatic Club in Buffalo, N. Y., and one in the Eaton series in Toronto. Later engagements include appearances in Nashville, Tenn., Little Rock, Ark., and San Antonio, Tex.

CHARLES WAKEFIELD CADMAN

is presenting a company of prominent singers in his one-act opera, The Willow Tree, and operatic quartet cycle, White Enchantment. The scores are sung by Helen Freund and Constance Eberhart, both formerly of the Chicago Civic Opera, and Arthur Kraft and Eric Russell Cooke. Mr. Cadman and the company travel from one city to another in their own private bus.

VIRGINIA SNYDER,

pianist, has appeared extensively this month as soloist and accompanist in Philadelphia and nearby cities. Her schedule of dates fulfilled includes, November 2, Philadelphia; 11 and 12, Pennington, N. J.; 14, Narberth, Pa. (afternoon) and Philadelphia (evening); 16, Haverford, Pa.; 17, Philadelphia (afternoon and evening appearances); and 21, Philadelphia. On November 28 Miss Snyder is to appear in Lansdowne, Pa.; and, during December, 5, Philadelphia; 6, Perkasie, Pa.; 9, Burlington, N. J.; 12, Coatesville, Pa.; and 14, Philadelphia.

(See Inside Back Cover for Additional News Pictures)

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Toscanini Creates Sensation With His Baton Art in Vienna

All Seats Sold for Two Concerts and Rehearsal, Many Turned Away—Lack of Publicity Starts Talk of "Conspiracy"—Strauss' Arabella Survives Its Première—Rosé Fêted at Seventy

By ANATOL RAPOPORT

VIENNA.—Toscanini's appearances here caused more turmoil than any *coup d'état*. The Vienna Philharmonic Orchestra gave two concerts (one of them repeated) under his leadership for the benefit of unemployed musicians.

The box-office and the office of the Vienna Philharmonic were suffering with chronic telephonitis. Had it been another time, I would have ventured to suggest a robot who would automatically pick up the receiver and answer "sold out." There were hysterical scenes every day for two weeks before the concert in the season ticket office of the *Philharmoniker*. There are some rules, it seems, about preference being given to certain subscribers and things like that, but it is doubtful whether even a good lawyer can figure it all out.

Dear old souls and worthy citizens engaged in unseemly squabbles. Then the girl in the box-office opened her window to face the hungry rank and file of non-subscribers, who had stood in a line around the block since dawn, and in a short turbulent hour it was all over. An uncanny quiet crept over the city. Suspicious looking types roamed around the Musikverein Building examining the passersby. If they liked your face, they would take you aside and name their price ranging up to 100 schillings. The prices for concert tickets are usually the same in schillings as they are in dollars in America.

On the night of the first concert there was a chain of policemen around the building who could not be bribed to let anybody approach the lobby without a ticket.

But those favorites of the gods who got through all these hindrances, heard a concert which combined, strangly enough, austere dignity with breathless sensation. It was a gala event in every respect. It is not at every concert's opening that an audience of 2,000 stands up as by command when the conductor appears on the stage. And it is not at every concert's close that the police have to disperse a crowd which will not leave.

PROGRAM A COMPLIMENT TO VIENNA

The program chosen by Toscanini for the first concert was a compliment to his hosts, the Vienna Philharmonic as well as to Vienna in general: Mozart, Haydn-Brahms, Beethoven, and the prelude to Meistersinger—the specialties of the particular city and the particular orchestra. The symphony of Mozart was the almost heroic one in D major, quite a rival of the Jupiter Symphony. This we had heard at the Philharmonic concerts innumerable times before and had admired the refinement, which is the Vienna Philharmonic's own. Under Toscanini's baton, that refinement gained in brilliance. But the real revelations were in store in the Haydn Variations of Brahms. We never realized before what virtuoso powers were demanded from the orchestra by Brahms, whom only a short while ago it was fashionable to call "an amateur of instrumentation"; neither had we realized to what extent these virtuoso powers can be extracted from the Vienna Philharmonic. There were some variations in which the wood-winds fluttered around like living things. The gasps in the audience were quite audible.

Both concerts had been sold out in no time. There was a laconic notice or two in the papers and no other publicity, not even posters. Many complained that the thing was very much like a conspiracy.

As a matter of fact, the possessors of Philharmonic concert subscription tickets were notified of the fact by mail and got to the box-office ahead of time. In the last few days a public general rehearsal of the second concert was announced. Tickets were gone in an hour or so. It was then that Toscanini consented to the broadcasting of the concert. The right of hearing Toscanini was almost a constitutional demand of the Viennese population, which could not be denied without serious consequences in these days of suspense. Poland, Czechoslovakia, Hungary and Jugoslavia profited from this concession.

This second concert went along more modern and cosmopolitan lines. An overture of Cherubini played by the Philharmonic under Toscanini was the best proof of the theory that there can be no bad music if it is done through a good medium. Debussy's symphonic poem, La Mer, was a marvel of colors, while Brahms' third symphony and Respighi's Pini di Roma were invested with nobility and heroism.

VIENNA HEARS STRAUSS' ARABELLA

Richard Strauss' new musical comedy Arabella, survived its Viennese première as it is likely to survive forty other premières in forty other German opera houses this season. One is accustomed to two sides in Richard Strauss—the exotic, extravagant, hysterical side of Salome and Elektra, and the homely bourgeois, dish-washing side of the Sinfonia Domestica and Rosenkavalier. On the exotic side one was often spellbound by his unbounded imagination. The other side one forgave him because of the clever ideas or flashes of inspiration, which breed to a multitude in Rosenkavalier. Arabella, of course, with its pretty intrigues and hoop-skirt sentiment, belongs to the homely side, but the idea hunter does not find a particular abundance of game. The eternal major mode and the stringy instrumentation may smack of the good old days, but, after all, the number of people who neither know nor understand these good old days is ever growing, and the composer might keep this in hand as the decades roll by. . . .

The Vienna State Opera made it a smooth performance in every way with an abundance of excellent voices: Lotte Lehmann in the title rôle, further the Viennese favorites, Alfred Jerger, Richard Mayr (as the old Viennese aristocrat—tons of humor), and Adele Kern. In the very first repetition of

(*Continued on page* 13)

Young Ruth Slenczynski Astonishes with Talents

Eight-Year-Old Pianist Shows Uncanny Mastery of Keyboard—Musical Gifts Match Technical Proficiency

By LEONARD LIEBLING

For several seasons, reports had been coming from Europe regarding the uncommon pianistic and musical gifts of Ruth Slenczynski, born in Sacramento, Cal., and now eight years old. Expert opinions from abroad, based on her recitals there, all agreed that the child is one of the most remarkable keyboard prodigies ever brought to public attention.

New York had a chance to judge of Ruth Slenczynski's abilities, when that little miss gave a recital at Town Hall on November 13. A large audience was on hand to exercise critical judgment, preceded by real surprise as the tiny pianist, dressed in a plain white dress, and the same color socks and shoes, seated herself at the piano with welcome unaffectedness.

It was nothing short of amazing, as one gazed at the stocky, round-cheeked tot, to consider that she was programmed to play Bach's E major (violin) Prelude, arranged by Josef Slenczynski, the performer's father and teacher; Bach's Chromatic Fantasy and Fugue, D minor; Beethoven's Pathétique Sonata; and a closing Chopin collection, consisting of the Nocturne, F minor, op. 55, No. 1, Minute Valse, A flat Impromptu, and three études, A minor, op. 10, G sharp minor (thirds) and A minor, op. 25.

It can be said without reservation that Ruth gave her Town Hall listeners every reason to echo the European views of her achievements, for she conquered her big program in impressive and even phenomenal fashion. Not since Josef Hofmann and Otto Hegner made their memorable childish débuts in New York, has the metropolis heard such juvenile precocity on the piano as the Slenczynski youngster demonstrated last week.

QUESTION OF ORIGINALITY

Naturally the question immediately arises as to what degree of her performance is imitative (or at any rate, suggested through teaching) and how much is original in conception. The truthful answer is, that both elements seem combined in the girl's playing—and this is said with no hint of reproach or depreciation. Anyone who expects an eight-year-old to interpret consistently with fully matured feeling and musical insight, is making not only a foolish but also an impossible demand. The very lapses that occur in Ruth's readings serve merely to emphasize the things that she does almost inconceivably well, as for instance, the sense of characterization in the Bach fugue—which many an older pianist rattles off as an exercise—the authentic drama and impetuosity in the Pathétique Sonata; the simple feeling and impish humor in the Mendelssohn pages; and the torrential rush and implied passion in Chopin's great A minor Etude (op. 25) restricted only by the limited physical strength of the tiny performer.

UNUSUAL MUSICAL ENDOWMENTS

Her musical nature was revealed beyond any doubt, and further proof of it comes from persons who have heard her in private séance, when she read and transposed difficult music at sight and offered other striking evidences that she is not merely a copyist

(*Continued on page* 13)

Chicago Opera Assured

(*Special telegram to the Musical Courier.*)

CHICAGO.—The season of grand opera by a resident Chicago organization has been assured. The series will open on December 26 at the Civic Opera House with the local première of Puccini's Turandot. George Woodruff and George Lytton head the financial committee and the board of directors. Paul Longone is the general director of the company; Gennaro Papi and Isaac Van Grove, the conductors, and Fritz Reiner and Karl Krueger, guest conductors. Artists of international reputation will form the personnel of the company, including many American singers, it is stated. R. D.

MartinuBallet-Opera Heard in Prague

German Opera Gives Tannhäuser Without Cuts—New Singers Exiled from Germany Enrich Artistic Roster

By GERTH-WOLFGANG BARUCH

PRAGUE.—A ballet-opera by Bohuslav Martinu, the leader of the young generation of Czech composers, was presented as the season's first novelty by the Czech National Theatre. It is entitled Spalicek (The Little Wooden Man) and consists of a series of scenes from various fairy tales strung together and performed as a ballet. These scenes are explained and complemented by a chorus of women and three soloists in the orchestra.

While this interesting combination of the two media (reminiscent of the Metropolitan Opera's production of Rimsky-Korsakoff's Coq d'Or) is not original with Martinu, it does constitute an ingenious solution of his particular problem. The music he has written for this work shows him once again to be a master of rhythm, especially in the dance numbers. These are developed from old popular dances of which the composer has preserved the national flavor. Elsewhere in his score, however, Martinu has not succeeded in eliminating the influence of the Parisian *milieu* (he lived in Paris for years), so antagonistic to the traditional native element.

He also displays his structural ability in the simultaneous use of different keys, in polyrhythmic devices and in the originality of his orchestration, in which wood-winds and piano play an important part.

The performance of the work, conducted by Jozka Charvat (Joe Jencik did the choregraphy) was satisfactory, and the composer, being present, shared in the applause showered on the solo dancers whose performances were the popular feature of the evening.

CZECH-GERMAN RIVALRY

Prague profits from the artistic competition of two nationalities. Thus the rivalry between two opera houses, one Czech and the other German, not only makes for first-class performances, but the work of the two theatres is often complemented. While the Czech Opera, besides its traditional repertoire, favors the production of contemporary composers, the New German Theatre, faith-

(*Continued on page* 20)

Josef Hofmann Wins Amsterdam After Absence of Many Years

Plays Rubinstein Concerto and Earns Ovation—Busch, Dushkin and Szigeti Heard—Monteux, Krauss van Beinum Conduct

By EVELETH VAN GEUNS

AMSTERDAM.—Josef Hofmann's first appearance here in thirty years; Adolph Busch and Samuel Dushkin playing the concerti of Beethoven and Stravinsky, respectively; and a violin recital by Joseph Szigeti are among the highlights of the musical season which began early in October and which promises both quality and variety. Hofmann chose the Rubinstein D minor concerto which displayed his phenomenal mastery to such advantage that an ovation followed and he was forced to give an encore, thus breaking the custom at orchestral concerts. The conductor of the occasion was Clemens Krauss from Vienna, who also led the Concertgebouw Orchestra through works by Wagner and Strauss.

Busch's playing of the Beethoven concerto came at the first of Pierre Monteux's two concerts of the Concertgebouw series (the first part of which Mengelberg leaves to guest conductors). The soloist gave a touch of nobility to every familiar phrase, being ably supported by Monteux, whose majestic conception of Brahms' first symphony made a fitting conclusion to the concert. Equally well matched was the material of the afternoon concert at which Dushkin presented the Stravinsky concerto and an arrangement of a concerto by Pergolesi, for Monteux gave us Stravinsky's Fire Bird and Rossini's sunny overture to L'Italiena in Algeri.

SYMPHONY BY YOUNG DUTCHMAN

The only novelty offered thus far made part of the opening concert of the Concertgebouw season, conducted by Eduard van Beinum, who is regarded by many as the great Dutch conductor of the future. It was a symphony (the second) by a young compatriot, Henk Badings, whose gifts are decidedly noteworthy. The work proved interesting and the experience worth remembering.

In his other concerts thus far van Beinum has given us great variety, ranging from Bach for small orchestra (a whole evening) to Mahler's second symphony requiring an augmented orchestra and chorus, and a concert consisting of French music from Berlioz to Roussel. He has also inaugurated a series of opera programs representing different countries, the first being devoted to Germany. Gotthelf Pistor, tenor, acquitted himself ably of excerpts from Freischutz and Götterdämmerung, and Florence Austral proved her vocal superiority in a fragment from Oberon, and the mighty Immolation Scene from Götterdämmerung.

The leader among recitalists thus far is Joseph Szigeti, whose art is such an established fact that no further description is needed. In the Debussy sonata, as well as Beethoven's op. 96, we experienced a revelation. Bach, Tartini and Paganini were the other items, and the audience was moved to the highest enthusiasm.

Frederic Lamond is giving a series of seven recitals comprising all of Beethoven's piano sonatas and fills his hall with a grateful public.

The Aeolian Quartet, a new combination of serious young Dutch artists, did an evening of modern music, their choice being Stornelli e Ballate by Malipiero, three pieces by Stravinsky, Ravel's quartet; and as a novelty, a sonata for flute and piano by Piet Ketting.

On Collecting Portraits of Musicians

Part III (Finis)

By JOSEPH MULLER

IT IS surprising what rare musical items drift from across the Atlantic and can be picked up on our shores, especially in New York, which seems to be their harbor of refuge. I salvaged some of these derelicts from the Fridenberg store, where, in fact, I found many of my rarest portraits. And at times other places in the city yielded me several unexpected treasures.

One cold winter's morning I happened to pass an uptown bookshop, when its proprietor, an old crony of mine, called me in and offered to sell me a "prize package." He succeeded. When untied, it proved to be some material from a violinist's library. It contained a number of early printed chamber music publications by Lolli, Giornowichi, Mestrino, Pugnani, Viotti and other eighteenth-century players; and wrapped up separately, portraits and autograph letters of Ernst, the celebrated violinist, and the first printings of Pensées fugitives, in mint condition, just as they came from the press. The portraits of the violinist, both dedication copies carrying inscriptions in his own handwriting, were lithographs by Kriehuber and Lieder, respectively, two famous Austrian artists. The last named print was enhanced by a quotation by Ernst of his Elegie, a famous violin piece.

However, what interested me most was one of Ernst's autograph letters, because it concerned itself with the Pensées fugitives, a set of twelve pieces of which the violinist conceived the melody and to which Stephen Heller wrote the piano part. This letter is written to Kistner, Leipsic music publisher and dated Paris, September 20, 1842. It goes on to tell that the manuscript of theirs (Ernst and Heller) has been completed, and after careful revision has been mailed to Leipsic to be published by Kistner. The publisher is requested on both their behalfs to take great care and pains with the printing of it and forward the honorarium to Stephen Heller, Paris, rue Neuve des Manthurins, No. 68. He (Ernst) does not think it good taste to mark their joint labors with an opus number, but leaves it to the discretion of Kistner, to whom, after mentioning his impending concert tour, he signs himself, with professions of deep friendship, "H. W. Ernst."

The Pensées fugitives, for some reason or other, have been my favorite pieces, and for this reason alone the finding of this letter was an event in my collecting life. I went home with my trophy, walking on air.

A Celebrated Collaboration

Perhaps a few words about these collaborators will be in place here. Both men were of about the same age and both received their musical education in Vienna. Heinrich Wilhelm Ernst, born in 1814 in Brünn, Moravia, according to contemporary reports was one of the most admirable and famous violinists of his day, and Stephen Heller, born a year later in Pesth, Hungary, was a pianist of refinement and good taste, who wrote a great deal of piano music of the salon music *genre*—nocturnes, études, preludes and album leaves. Artists of high ideals and genuine culture, sensitive to the point of shyness, these two men had much in common. Their

TARTINI'S DREAM.
Original pencil drawing by John Leech, 1850.

music reveals an identity of thoughts and a unison of souls, and the similarity of their outward appearance was amazing. Heller went to Paris in 1838 and made the French capital his permanent residence. Being of a diffident and retiring nature, he gradually gave up playing in public and, except for his teaching, saw but little of the outside world, save a few of his intimate friends. Ernst was one of these. The violinist when stopping off in Paris on his many concert tours, made his home with Heller. Here they would smoke innumerable black cigars, sometimes inviting friends for a game of *Skat*, and more often, when undisturbed, made music together, played their own pieces, improvised, and arrange each other's compositions for their respective instruments. (I have an Ernst manuscript of one of Heller's album leaves transcribed by the violin-

CIPRIANO de RORE.
Original woodcut, 1570.

ist for his instrument, which illustrates their way of amusing themselves.) Heller's friendship for the violinist is affirmed by a letter of his to Moscheles, written from Paris in 1844, which reads in part: "Ernst was here, and I felt as if a guardian angel hovered over me. I feel solitary here, and indifferent to my surroundings."

The pianist's earliest portrait was made by Feckert, in 1838. In this fine lithograph, which shows Heller at the age of twenty-three, the resemblance to Ernst is striking.

Legends Surrounding Tartini

I am the lucky holder of an original pencil drawing by John Leech, the famous English humorist and book illustrator. I "stole" this comical sketch, so a friend of mine told me; which, in the collector's parlance, means that I got it cheaply. It pictures Tartini's Dream or The Devil's Trill and shows the subject of the picture asleep with the devil standing at the foot of the bed fiddling to him.

Giuseppe Tartini (1692-1770), the great Italian violinist and teacher—the Auer of his time—wrote his Trillo di Diavolo in 1713. The familiar story of this composition was first related by the French astronomer Lalande in his Voyage d'un Français en Italie, as told the author by Tartini himself.

A melodrama in three acts, Tartini, o il Trillo del Diavolo, the music composed by Stanislao Falchi, was produced in Rome in 1899. James Marshall, the Dutch painter, and Hullmandel, the English artist, have put that scene on canvas. The latter also made a lithograph of it, a cut of which is reproduced in The Violin and Its Music by George Hart, the London violin maker who owned the Hullmandel painting. A Frenchman named Bétourné versified that dream, Le songe de Tartini, for which the able French singing master Auguste Panseron wrote the music, dedicating it to "Mr. Baillot". This ballad was published in Paris about 1825, with a fine cover-title lithographed by Boilly, depicting Tartini sitting up in bed and jotting down the music his satanic majesty draws out of the violin. I found my copy in Port Moreby, in New Guinea, while on a voyage around the world.

Here's how it happened. In Port Moreby we met an American, an engineer who had settled there some ten years ago—heaven only knows why. He proffered us his friendly services as guide, an offer we gladly accepted. Being aware of my quest for things musical from the year before, when we had first met on our previous trip to the island, he suggested that I visit a shop where he had found a "Stradivari" violin for me. I was eager and we set out on a short, hot walk to a curio store, the only one of which Port Moreby boasted. Here, gigantic clam shells, nautilus and pearl shells of all sizes cluttered the place, which was presided over by an old Chinaman, who, upon request dug up the Cremona. It was an "Antonius Stradivarius" of Nipponese manufacture—and looked it. However, rummaging through a lot of junk in the rear of the store, I spied a large packing case partly filled with framed pictures of various dimensions, dust-ridden and full of cobwebs. These, upon hasty inspection, proved to be hideous linotypes of the mid-Victorian era, but closer scrutiny brought to light my copy of Le songe de Tartini, frame and all.

From Far Off Climes

I believe I have mentioned several times, but only casually, that my seafaring life has been closely linked with my hobby. This is probably as good a time and place as any to elaborate on that statement, and relate a few of my more interesting experiences.

While circumnavigating the Australian continent I acquired some interesting musical material, notably in Sidney, which seems to be the New York of the Antipodes. Here my search was rewarded with the discovery of some Schubert items that, I was told, came from the library of Isaac Nathan, an English composer and singing teacher, who had emigrated to Australia in 1842. Nathan, a friend of Lord Byron, some of whose poems he had set to music, and of which I discovered a number of copies (both English and American publications) among this material, founded the first musical periodical in Australia, The Southern Euphrosine and Miscellany. He came to a tragic end in 1864, being run over by a street car in Sidney.

My Schubert finds amounted to a number of early song publications of his printed by the Viennese music publisher Diabelli and by Spina, his successor, and of half a dozen of them in French by Emile Deschamps, with lithographic vignettes designed by Deveria and published by Maurice Schlesinger, Paris, about 1839 to 1845. One of the numbers happens to be the Erlkönig.

In Melbourne I came across a copy of the lithograph of Schubert made by his friend Rieder, the painter. It is one of the scarcest musical portraits, on account of the stone having broken after a few impressions were struck off. The painter, sometime in May, 1825, sought shelter from a sudden shower in his friend's lodgings. While waiting for the weather to clear he made a drawing of Schubert which so pleased the composer that he consented to sit for an aquarelle. This charming portrait, which served the painter for his lithograph, is universally accepted as the best and most authentic likeness of Schubert. It is signed by the painter (1825) and bears Schubert's autograph also. Dr. Granitsch, a high official in Vienna, acquired this treasure in 1881, when Rieder's belongings were sold at auction.

Strange to relate, the island of Tahiti, on our homeward journey, contributed its mite to my Schubert exhibit in the shape of several Schubert songs translated into elegant French by Belanger and adorned with lithographs by Sorrieu. These pieces, published as early as 1834 or thereabouts, by the Paris music house of Richault, were part of a bound volume of French songs and ballads, embellished with exquisite lithographic head pieces and title-pages in the best French manner. We found this book in one of Papeete's grand cafés, where we had repaired after sufficient sightseeing. One of our play-by-ear shipmates discovered it in the back parlor on top of the piano, an Erard that had seen better days. Not being able to get any tune out of it we staged a chautauqua so great that our host, covering both his ears, exclaimed: "Les Americains, ou, la la!" But we came away with the book.

For the hunter, though, to lose his trophy after having successfully chased it to its lair and brought it down, is unpardonable. This happened to me one time in Rio de Janeiro. Here I became acquainted with a Brazilian pianist, an old man who claimed to have been a pupil of Gottschalk, of whom he owned a wonderful pen drawing. This autographed likeness of Louis Moreau of Gottschalk I coveted, and after much dickering and cajoling became the owner of it for a couple of hours. It rolled out of the carriage on my way to the wharf.

How Gomez Disappeared

In 1912, in Para, Brazil, our headquarters on periodical trips up the Amazon River, I met with another great disappointment. While exploring the city for anything of musical interest, and strolling through a maze of dingy streets, I stopped at a place which seemed to be a carpenter shop. My attention was drawn to a framed pencil sketch hanging in the window. It was the portrait of Carlos Gomez on his deathbed; weighed down with flowers and lying in state. Making inquiries as to whether or not this picture was for sale, I was informed in broken French that it could not be bought for all the money in town, because the musician had been the owner's good friend, whom he had known all his life and of whose funeral, as an undertaker, he had been in charge. The picture of his beloved Carlos, he told me, was made by another mutual friend of theirs. And so I left poor Gomez to his last rôle as advertising medium for undertaking purposes.

The next time we anchored in Para I found my way to the shop again, trusting to better luck this time, when I noticed, to my dismay, that the store had been turned into an eating house. Gomez' friend had died, his family disappeared and the picture with them. A few days later, however, I came across two of the musician's portraits—one an original drawing and the other a lithograph by Doyen, Paris. This consoled me partly, but not entirely, for my loss.

Carlos Gomez was born in Para in 1839 and died there in 1896, highly beloved and deeply mourned by his native town and by the whole nation. Para, where he taught music for years, erected a magnificent theatre in his honor, the Teatro Gomez. He wrote the Brazilian national hymn *II Salute di Bresile.*

It was in Para that the complete set of Fetis' Biographie Universelle des Musiciens and his Histoire de Musique were sold to me by weight—for two *milreis,* at that time almost fifty cents in our money. This "weighty" bargain was knocked down to me outside of the public market, where a wizened old woman sold tobacco to passersby, cutting it up into small pieces and wrapping it up in paper which she tore out of books alongside of her.

Another time, taking advantage of a river trip from Buenos Aires to Asuncion, the capital of Paraguay, I returned with two rare woodcuts, the portraits of Adrian Willaert and Cipriano de Rore, two great Netherland musicians of the sixteenth century. These I found near the Teatro Lopez, a sumptuous marble edifice, never completed and already in a state of decay and sadly out of keeping with the surroundings, where mud streets, overgrown with grass, afford the cows their peaceful pasture. On one of these streets a low shack with odds and ends for sale or barter took my attention. The owner of it was an old Spaniard, who looked as if he had stepped out of one of Goya's paintings. After I had made my desires known to him he fetched a brass-bound cowhide chest filled to the brim with books and papers, old musty tomes and documents, most of them relating to Jesuistic matters. Of all this Paraguayana, the two old portraits were all that coffer held for me. A small remuneration and a cup of *Yerba Maté,* thrown in for good measure, made them mine. Yet, had I been a seasoned collector and known what I have learned since,

H. W. ERNST,
from a lithograph by Lieder, 1845, *with the composer's autograph.*

this whole chest would have been mine, because it contained some old missals and early church music.

That happened twenty-five years ago, when I was still a neophyte at "this collecting game," to again quote A. E. Newton. Since then, I have made other mistakes, to be sure, but as the years went by they became less frequent and less costly.

To extoll his hobby and tell of his experiences while pursuing it, is the joy of every collector. To this rule I am no exception. But those well-known limitations, time and space, prevent me from indulging any further in this pleasure at the present time.

If I have succeeded in making any converts to the cause of collecting musicana, I shall feel amply rewarded, for every collector is a missionary at heart.

Aida and Tristan Brilliantly Sung by San Francisco Opera

Muzio, Meisle, Martinelli and Bonelli Score in Verdi Work—Kappel and Althouse Fêted with Cheers by Excited Wagner Audience —Bori Delights in Local Début as Manon

SAN FRANCISCO, CAL.—Verdi's masterpiece, Aida, given as the third opera in the San Francisco Opera Company's season, was excellent from every standpoint. A superb cast, beautifully seconded by the splendid playing of the orchestra and singing of the chorus, exceptionally fine pictures and well arranged ballet, gave reason for the enthusiasm that was rampant at the War Memorial Opera House throughout the performance.

Claudia Muzio appeared in the title rôle, in which she completely captured her audience not only through the beauty of her voice but also through her histrionic art and the charm of her personality. Muzio's voice is glorious in quality and exceedingly expressive, with a wide range of tone color. She is one of San Francisco's favorite queens of song and this the huge audience let her know by according her vociferous applause whenever the opportunity permitted.

Muzio, however, was not the only comet of the evening. She shared the excellence of the performance with Giovanni Martinelli, whose Radames is a magnificent operatic portrayal. To clarion high notes and stentorian medium tones which he can produce whenever the occasion demands, he adds beautiful *mezza-voce*. Throughout the performance, Martinelli acted with a distinction and an ease which helped in no small measure the graphic portrayal of his rôle.

This writer finds only admiration for Kathryn Meisle's Amneris, a part which has become identified with this fine contralto. Her Egyptian princess is not only royal, but one of beauty of person. She sings with authority, with perfect command of voice and with artistry.

Richard Bonelli was a powerful Amonasro. He, like Martinelli, understands the art of vocalization and, as his acting was on a par with his singing, he triumphed 100 per cent. To the part of Ramfis, Ezio Pinza brought distinction. Louis D'Angelo was the King. The rôle of the Messenger and that of the Priestess was in the hands of Ludovico Oliviero and Ester Folli respectively.

Once again the San Francisco Opera Chorus shone brilliantly, particularly in the temple scene where it did some splendid *pianissimo* singing. Gaetano Merola conducted and under his energetic baton, the orchestra played with enthusiasm and accuracy. Supervised by Armando Agnini, the stage management was accurate and efficient.

CAPACITY AUDIENCE HEARS TRISTAN

Social leaders joined with the Wagner fans in frenetically applauding Tristan and Isolde which, as presented by the San Francisco Opera Company, stands forth not only as one of the most brilliant achievements of this organization but as one of the most magnificent operatic performances ever heard in this city. With Alfred Hertz in the orchestra pit, Gertrude Kappel singing Isolde to the Tristan of Paul Althouse, and with Kathryn Meisle as Brangäne, Ezio Pinza as King Mark, Richard Bonelli as Kurvenal and Alfredo Gandolfi as Melot, Wagner's music-drama was beautifully unfolded.

This occasion served to introduce Mme. Kappel to San Francisco opera-goers. Much had been heard of her, consequently, much was expected and it is indeed gratifying to say that vocally and dramatically, Mme. Kappel justified all rumors of her reputation. The heroic quality of her Isolde marks it apart from the majority of contemporary characterizations of Wagner's Irish Princess. She invests it with a refreshing aspect of absolute authority, and her plastic poses captivated the eye, stimulated the emotions and caught the spirit of the musical masterpiece itself. Her uncommonly rich, lyrical voice was glorious in the exacting music, the upper tones soaring above the orchestra with effectiveness. Mme. Kappel's personal triumph was extraordinary and emphatic. A San Francisco audience is quick to sense a great operatic interpreter and it applauded Mme. Kappel long and loud with the kind of applause that is unmistakable.

Althouse has frequently appeared here in opera but never in a German rôle. His mastery of the authentic Wagnerian traditions and style proved a genuine surprise and revelation even to his warmest admirers. Althouse's performance was of heroic mold and the gallant and knightly figure that resulted in the first act was carried through with consistent action. A free stride of pace and a carriage that was well affiliated with voice and diction brought out all the characteristic beauty of the musical and dramatic sequences of the part. His voice was smooth, mellow and resonant and essentially musical in quality. All in all, Althouse's impersonation was picturesque, one that left nothing to be desired.

The Kurvenal of Bonelli was an impressive piece of operatic art. It reflected the rugged devotion, heady recklessness and unflagging tenderness of the rôle, and was splendidly sung.

Mme. Meisle sang the part of Brangäne with noble breadth and fullness of tone, and her acting was admirably keyed to the requirements of the character.

Mr. Gandolfi as Melot gave much dramatic interest to the part. Excellent indeed was the King Mark of Mr. Pinza.

The artists on the stage were not the only ones who made this presentation of Tristan and Isolde a memorable one for it must not be overlooked that Mr. Hertz, long recognized as a Wagnerian conductor, was at the helm of the augmented orchestra. He gave a true Bayreuthian version of the work. The audience found him to be a conductor who does not seek personal effects, does not create dynamics where they are not asked, but who accepts his task as a genuine artist and musician. When he appeared before the curtain with the members of the cast, the audience did not content itself with mere applause but voiced its approval of a task well done with cheers and shouts of *bravo*.

Once again praise is due the stage manager, Mr. Agnini. Especially beautiful and atmospheric was the scene of the second act.

BORI MAKES DÉBUT AS MANON

San Francisco is ringing with the praises of Lucrezia Bori. Bori made her initial appearance here in Massenet's Manon and thrilled an audience that filled the War Memorial Opera House to its capacity, with a delineation of the title rôle that was a marvel of vocal and dramatic art. The Manon of Bori is inimitable. Her voice is one of lovely texture, exceedingly expressive, colorful and warm and admirably used—the vehicle of some really artistic singing. But quite as valuable an element in Bori's impersonation is the gracious and insinuating charm of her acting. Her art is aristocratic, modest and refined—the art of one who is a lady and yet a great singer and actress. At the close of the third act she was the recipient of fifteen curtain calls. Bori's future appearances with the San Francisco Opera Company will be keenly anticipated.

Dino Borgioli was the Chevalier des Grieux. A splendid stage presence, manly bearing, grace of gait and gesture are among his attributes and he has a voice and vocal style which assign him a high rank among the tenors of today. Mr. Borgioli earned the hearty applause bestowed upon him.

Excellent artist that he is, Alfredo Gandolfi sang and acted the part of Lescaut in a manner worthy of admiration. A telling bit of character acting was provided by Andred Ferrier as the Innkeeper. Others in the cast whose work contributed much toward making this performance were Louis D'Angelo, Ludovico Oliviero, Nathan Stewart, Myrtle McLaughlin, Letha Wayne, Helene Strauss, Madelaine Lanz, Georges Simondet and Roberto Stanton. Wilfred Pelletier conducted. The chorus sustained the high level of perfection established at the outset of the season. The stage settings again reflected the artistry of Mr. Agnini.

C. H. A.

Detroit Orchestra Launches Twentieth Year Auspiciously

Gabrilowitsch Conducts Regular Series—Kolar Leads Pop Concerts

DETROIT, MICH.—Ossip Gabrilowitsch began the twentieth season of the Detroit Symphony Orchestra in Orchestra Hall on November 2. As he stepped towards the director's stand the members of the orchestra arose and clapped, the audience doing likewise and so tumultuous and demonstrative was the applause that it was several minutes before he raised his baton upon the Berlioz Roman Carnival overture, which was conducted in a most effective manner—thus another season had begun. We are happy to be able to record this, for these are trying times for an orchestra and the steady devoted patrons were rather apprehensive about continuing this season. Gabrilowitsch gave us some entrancing moments when he brought out a quality of golden, shimmering tones in the Brahms first symphony which followed. Stravinsky's Firebird received a rare degree of finesse, and Liszt's second Hungarian Rhapsody rounded out the program. The concert was repeated on November 3.

The first in the series of "pop" concerts by the orchestra was given on November 4 with associate director Victor Kolar on the podium. Just as Mr. Gabrilowitsch had done two nights previous, Mr. Kolar offered a solid program commencing with the sprightly march from Grieg's Sigurd Jorsafar. Schubert's Rosamunde suite was followed by the Ippolitoff-Ivanoff Armenian Rhapsody. which is not unlike Rimsky-Korsakoff. Kotchetoff's jolly musical caper called A la Balaláika was heard next, and Delibes' ever-popular Sylvia suite concluded the first part of the concert. The second half proved to be even more suited to popular taste, for it included excerpts from Herbert's Princess Pat, Offenbach's Barcarolle, two of Brahms' Hungarian Dances and Wagner's Rienzi overture. Thus Detroit's symphonic activities are in full swing.

GABRILOWITSCH LEADS FROM KEYBOARD

Schubert's seventh symphony in C major was the feature of the second pair of subscription concerts given on November 9 and 10 by the orchestra. The program opened with Bach's Brandenburg concerto in G major, No. 3, in which we found Gabrilowitsch seated at the piano cleverly imitating the sound of the clavicembalo to carry out the scoring of the first and third movements of the concerto. In the second part of the program the conductor gave impressionable and studious readings of Debussy's Nuages and Fêtes and the program ended with Dvorak's Slavic Dances.

The second "pop" concert on November 11 had Frederic Jencks, baritone, as soloist, who sang Mozart's Non Piu Andrai from the Marriage of Figaro and Massenet's Vision Fugitive in a pleasing manner. Mr. Jencks is a former Detroiter who now makes his headquarters in Chicago. Mr. Kolar opened the concert with the Offenbach overture, The Beautiful Helena followed by Kalinnoff's symphony No. 1 in G minor. Dvorak's symphonic poem, The Water-Fay opened the second part of the program and the final number was Victor Herbert's American Fantasy played in honor of Armistice Day. This ends with the Star Spangled Banner which the Symphony Choir sang and in which the audience joined. R. C. B.

Paderewski Cancels American Tour

Paderewski, who had planned to make a short tour of this country beginning in January, has cabled his manager, George Engles, that he is obliged to cancel his trip because acute and persistent neuritis prevents his practicing or playing. The pianist is at present at his home in Switzerland and will remain there indefinitely. Recitals which had been scheduled for him in various cities have been canceled. Four years ago illness made it necessary for Paderewski to postpone a proposed tour of this country. He has made three visits here since then.

Bach Festival Set for May 11 and 12

The dates of the twenty-seventh Bach Festival, to be held in Bethlehem, Pa., next spring, have been announced as May 11 and 12. Bach's Christmas Oratorio will be sung on the first day (which falls on Friday) and the Mass in B minor on Saturday. Bruce Carey of Philadelphia, who succeeded the late Dr. J. Fred Wolle, conductor and founder of the Bethlehem Bach Choir, is rehearsing the chorus weekly. The choir has a membership of 275.

Hofmann Back for American Season

Josef Hofmann returned from Europe on November 18 by the SS. Washington. Mr. Hofmann, having completed an extensive concert tour abroad, is to make his first appearance of the American season in New York on December 6, when he plays for the benefit of the New York Philharmonic Orchestra. The pianist will mark his birthday, January 10, with a recital at Carnegie Hall, New York.

IN NEXT WEEK'S ISSUE

CONTENTED AMATEURS

By HAROLD G. DAVIDSON

Schönberg Music Heard at Library of Congress

Tibbett Packs House at Annual Appearance

WASHINGTON, D. C.—Sponsored by the E. S. Coolidge Foundation, a concert of chamber music at the Library of Congress on November 3 was offered by the Pro Arte String Quartet, William Kroll String Sextet and Olga Averino, soprano, in honor of Arnold Schönberg. An all-Schönberg program was presented in a manner conveying the two periods of the composer's musical life. It portrayed the romantic style of his youth and his progress, expressing the wealth of his recent works.

Dr. Carl Engel introduced the composer to the audience. The Kroll Sextet (William Kroll and Nicolai Berezowski, violins; Leon Barzin and David Sackson, violas: Milton Prinz and Ossip Giskin, cellists) played in a superb manner the Verklärte Nacht. The second string quartet, op. 10, was played by the Pro Arte Quartet, with the soprano obligato in the third and fourth movements sung by Miss Averino.

Constitution Hall was filled to capacity on November 5, when Lawrence Tibbett, in his annual recital in this city, superbly sang an interesting and well-balanced program.

There was much interest in Tibbett's encores. His first, Morgen (Strauss), displayed his great artistry and was received with normal applause; yet such numbers as Glory Road and Shortnin' Bread aroused considerable enthusiasm. Stewart Wille was the able accompanist.

Gloria Perkins, a ten-year-old violinist, made her Washington début, playing the Mendelssohn concerto with the National Symphony Orchestra (Hans Kindler, conducting) on November 10. Such admirable playing, thoroughness in interpretation, and stage presence of a mere tot might be the answer to what is termed genius.

Contributing to the success of the concert was the exquisite playing of the National Symphony Orchestra and Kindler's fine interpretation of Beethoven, Humperdinck's Hänsel and Gretel overture, de Falla dances, the prelude to Moussorgsky's Khovantschina, and a Rimsky-Korsakoff polonaise.

What might be considered a rare treat for music-lovers was the Boston's Symphony Orchestra's visit to this city. Playing before a large audience at Constitution Hall on November 15, Dr. Serge Koussevitzky conducted magnificent interpretations of the Pierné Divertissements on a Pastoral Theme, op. 49, the Moussorgsky prelude to the opera, Khovantschina, Strauss' Till Eulenspiegel, and the Beethoven Eroica Symphony.

G. S.

Noréna Receives Legion of Honor Decoration

(*Special cablegram to the Musical Courier*)

PARIS.—Eidé Noréna, soprano of the Metropolitan and the Paris operas, was awarded the Legion of Honor decoration after her concert at the Interallied Club on November 15. This was the first in Mrs. Berry Wall's series of Wednesday morning musicales to be given there. The decoration was transmitted by André de Fouquières and awarded in recognition of Mme. Noréna's many concerts for charity. The soprano will sail on January 6 for her annual appearances with the Metropolitan Opera and for recitals in New York, Boston and Washington. Her London concert was scheduled for November 23.

S.

Carlo Edwards Injured in Auto Accident

Carlo Edwards, assistant director of the Metropolitan Opera, received injuries in an automobile accident on November 16 near Oklahoma City, Okla., which resulted in the amputation of his right foot. Mr. Edwards was traveling with Harry Irving Clarkson, a singer of Tulsa, and going to Oklahoma City to discuss the presentation of grand opera there next summer. Mr. Clarkson was killed. Mr. Edwards has put on opera in Tulsa and other cities of the Southwest.

Metropolitan to Give Hänsel and Gretel on Christmas

The season of the Metropolitan Opera Company, which officially opens on December 26, will be preceded by a performance of Hänsel and Gretel on the afternoon of Christmas Day. Mr. Gatti-Casazza has made this arrangement in response to many requests for the annual presentation of the children's opera. Popular prices will prevail.

M. T. N. A. to Meet in Lincoln, Neb.

The Music Teachers National Association will hold its fifty-fifth meeting in conjunction with the annual meeting of the National Association of Schools of Music and the Nebraska Music Teachers Association, at the Hotel Cornhusker, Lincoln, Neb., December 27-30. Many prominent musicians will address the conference.

London Inherits Berlin's Post-War Musical Activity

Six Concerts Per Night the Average—Gigli and Horowitz Crowd Albert and Queens Halls—Four Orchestras Led by Beecham, Boult, Harty, Coates

LONDON.—If anyone should ask what has become of the hypertrophic concert life of Berlin, now that it has been reduced to one of provincial proportions, the answer would be "gone to London." Surely there has not been a previous period in the history of this town, either before or after the war, when musicians have been so feverishly at work. It is a phenomenon comparable only to the conditions in the German capital during inflation times. As in Berlin then, so in London today, a weekly concert and recital guide is published by some enterprising publisher. For the thirteen days ending next Sunday this publication shows a total of seventy-seven concerts, or virtually six per day. Not only is every concert hall booked every night, but various little theatres and private halls are pressed into service; and the recently defunct Aeolian Hall (which has been in the real estate market for the past two or three years) has resumed sporadic activity.

It is, of course, futile for one lone correspondent to try to "cover" all these events. All we can do is to "pick the raisins" and incur the wrath of those who consider themselves to be dried currants at least. The raisins of this past week, in the public's judgment, were Gigli and Horowitz, for these two drew the first capacity audiences of the season—Gigli in the Albert Hall (capacity, 10,000) and Horowitz in the Queens. They were not nearly so lucky last year, for neither of them had the celebrity rating here that they enjoy in New York.

This time, however, the public was prepared. Gigli's press notices last year had given the signal; this time the West End audience turned out in full, not to mention the total population of Soho, the Little Italy of London. They were not disappointed, for the quondam Metropolitan Opera favorite was in superb form. Gigli's voice is, if anything, even richer than it was; his middle register simply melts the female heart, and his *mezza-voce* thrills to the marrow.

Starting with O Paradiso from L'Africana and ending (officially) with M'appari tutt' amor from Martha, he ran through all the chestnuts—*marrons glacés* would be more exact—and added an equal number of sugar candies by way of "bis." Stentorian shouts of "bravo," "bello" and "Godda bless you" issued from the auditorium before the last notes had died away (not to mention the poor pianist's postludes), and when the piano started Donna è mobile by way of encore the whole hall broke into frantic applause. It was a real holiday; you might call it a circus, but, boy! do we like circuses when Gigli is the whole show?

"The Greatest, Dead or Alive"

Horowitz (advertised here as "the greatest pianist, alive or dead") comes nearest to being Gigli of the keyboard of anybody I know. He caresses the tone; he caresses each phrase; beauty is everything, and his technical effulgence is a law unto itself. Every seat was taken—and Miss Toscanini sat in the front row. Is it a wonder that he mopped up all the glory in sight? Nor was his program an ordinary affair. Few but the Beethoven specialists play the sonata op. 81 (Les Adieux), almost nobody plays Liszt's Sonata quasi Fantasia (Apres une lecture de Dante). This and the four Bach-Busoni chorales I liked best, though Brahms' Intermezzi and Stravinsky's Danse Russe (Petrouchka) showed what sheer keyboard mastery can do.

Myra Hess played in the same hall a few days later! The English pianist eschews all display; her art is the acme of decorum and mellow expressiveness. Mozart's C major Fantasy and Fugue was a blend of classic restraint and romantic feeling; her Schumann (Papillons) and Brahms (sonata) all poetry. The Chopin preludes were so beautifully played that I couldn't tear myself away (let the appointment go hang). A very satisfying afternoon.

Classics to the Fore

Orchestral activities of the three leading organizations have moved in a classical groove this week. Adrian Boult and the B. B. C Orchestra gave us Haydn, Beethoven and Mendelssohn (Scotch Symphony), immaculately played, and Carl Flesch as soloist contributed the Beethoven violin concerto with his familiar mastery, a mature conception characterized by purity of style and a clearness of intonation that ought to be a model to the young.

Both Beecham and Harty with the Philharmonic and London Symphony orchestras, made Beethoven's Eroica their major vehicle. This gave us an excellent opportunity for comparisons which, as some wise-cracker says, are odorous. Beecham, who has in the past all but eschewed the more profound works of Beethoven, approached this familiar conductors' war horse with the zest engendered by novelty. If he exaggerated the slowness of the Funeral March, he nevertheless maintained the tension throughout; for the rest he didn't miss a *sforzato* in the score, and altogether produced a stimulating effect even on those who did not see eye to eye with him on everything. Harty, on the other hand, being thoroughly familiar—even "pally"—with Beethoven, was not able to rouse the hard-boiled London Symphony players to anything more than a routine job. There were big moments in his reading, but the nonchalant vulgarity of second-rate wood-winds was not to be overcome.

A Family Party

The L. S. O., it seemed, was reserving its best efforts for the second half of its program, which was as it were a family party: a string symphony by W. H. Reed (erstwhile concertmaster, now managing director of the orchestra), and Hamilton Harty's own familiar symphonic poem, With the Wild Geese. The Reed symphony is not only reed-less but wind-less, and purports to supply a full-length work to orchestras consisting only of strings. This purpose it fulfills in a workmanlike manner strictly according to the gospel of Ebenezer Prout, posing no problems either to player or listener; in fact, it is faultless except as the lack of inspiration might be deemed a fault. Sir Hamilton, by the way, also regaled us with the overture to Respighi's Belfagor, which is bright and full of deviltry, as befits its subject.

Sir Thomas Beecham, preferring to delve into the past, opened with Rossini's Scala di Seta overture, as delicious a rarity as you would find in a month of antiquing. Sibelius' Tapiola, now a standard work on English programs, gave Sir Thomas an opportunity to make a powerful and really stirring noise.

Coates Conducts Russian Music

The only other conductor to be heard last week was Albert Coates, who is always at his best in Russian music. Tschaikowsky's fifth symphony, Borodin's Prince Igor Dances and what the erudite Morning Post calls "Russland and Ludmilla" provided a colorful entertainment for the National Sunday League served by the New Symphony Orchestra, to which Solomon contributed his brilliant playing of Rachmaninoff's second concerto. Two other brilliant pianists heard during the past week are Moiseiwitsch and Arthur Rubinstein, but as I began by saying, you cannot hear everything in a town so terrifyingly musical as London is at the present day. And so it happened that a new viola sonata, by Arthur Bliss, which had its first performance in the B. B. C. Chamber Concerts by Lionel Tertis with Solomon at the piano, was unheard by this reviewer. According to the critic of the Times it is "a work of high interest and considerable beauty, in which the beauty appears first and the interest deepens later."

Another English work, though no longer new, namely, Bax' G minor quartet, had an authentic performance by Harriet Cohen and the Griller Quartet. Another chamber music evening worth noting was the sonata recital by Joseph (piano) and Boris (violin) Schwarz (father and son). In a Vivaldi concerto and Richard Strauss' rarely heard violin sonata the two artists showed an uncommonly high grade of musicianship as well as beauty of tone and technical mastery.

CÉSAR SAERCHINGER.

Schnabel Presents Impressive Beethoven Program in Boston

Saengerknaben Heard in Three Successive Events—Vera de Villiers Achieves Brilliant Boston Début

BOSTON.—Artur Schnabel gave a program of Beethoven sonatas at Symphony Hall on November 12 before a very large audience which sat engrossed at his remarkable playing. Though Schnabel has been soloist several times previously with the Boston Symphony Orchestra, the present occasion was his first full recital in Boston. The program listed the B-flat, opus 22; A-flat, opus 110; F-sharp, opus 78; the Pathetique; and the E major, opus 109. It was a tribute to the size of an intelligent musical following in this city that such a group of works, unrelieved by any musical sweetmeats, should have been applauded with great vigor—and without hope, as everyone knows, of an encore. The audience had its fill of a musical feast, but it was not surfeited. Because of Schnabel's penetrating performance, and because Beethoven's music is what it is, there was no monotony.

Saengerknaben Repeat Success

The Wiener Saengerknaben sang at a return engagement in Jordan Hall on November 10, 11 and 12. As on previous occasions the delightful art and entertainment of the lads was heard by large audiences, almost rapturous in their expressions of satisfaction. The programs of choruses and operettas were chosen from their familiar repertoire.

Vera de Villiers Delights

A welcome surprise was the singing of Vera de Villiers, British contralto, who gave a concert in Jordan Hall on November 14. Advance notices, though favorable, had not prepared us for the exceptional maturity of the singer's art, to say nothing of the beauty of the voice and its admirable employment. Her program ranged from old songs in Italian, French, and English, through Brahms Lieder and a set of Brahms folk-songs, to four songs by Rachmaninoff. If Miss de Villiers indicated that she was an intelligent artist by this excellent and unorthodox selection, she showed it even more in actual performance, in which sustained line of beautiful tone was put to the service of the composer, not of the singer. In each language her enunciation was impeccable; for each number, nay, for each phrase, she found the exact style; while the textual content was projected to the listener, rather than serving—as is so often the case—as a hindrance to good vocalizing. It was, furthermore, emotionally stimulating presentation—notably in the case of the Brahms folk-songs. Here was top-notch interpreting, aided by the excellent Kurt Ruhrseitz. A large audience was so intent that it almost forgot to applaud.

Rachelle Shubow Plays

Rachelle Shubow, Boston pianist, recently returned from a long sojourn in Germany (where her masters included Schnabel and Kreutzer), attracted a near-capacity audience to Jordan Hall on November 15, when she played sonatas by Mozart, Brahms and Edvard Moritz, and a group of Chopin pieces. The Moritz sonata, which was being played for the first time in America, and dedicated to Miss Shubow, revealed a competent performance, played with masterly tone. Miss Shubow, much applauded by her hearers, seemed in general stronger on the musical side than on the mechanical, displaying a rich and colorful quality deeply impressive.

Operatic Plans

The opera bee is buzzing here again. The most elaborate project that has been attempted in recent years has as its nucleus the Boston Opera Club, headed by Raffaele Martino. With a varied schedule of activities for this season already in progress, this group is planning to present a long season of opera in the grand style beginning next year. The thoroughness with which the group has examined the difficulties of the project and with which it is laying its plans speaks well in advance.

Of more immediate interest is a performance—said to be the first in a series—at the Boston Opera House on Thanksgiving evening, when the principal singers will be Maria Jeritza, Pasquale Amato, and Franco Tafuro. Tosca is the announced opera, at a price scaled from three dollars downwards.

News at the Schools

An active week, from November 6 to 11, at the New England Conservatory of Music, included an exhibition of paintings by Lloyd W. Broome, graduate; a reception by the Elson Club, tendered to Rachelle Shubow; two pupils' recitals; and a dance under the auspices of Phi Mu Alpha, Sinfonia Fraternity of America.

It is timely to note, incidentally, the organization of a group to be known as the New England Conservatory Quartet, including the following faculty members: Messrs. Keller and Fedorovsky, violins; Mr. Fourel, viola; and Mr. Zighera, cello.

The faculty concert at the Longy School on November 7 was shared by Doris Morrison, pianist and Rulon Robison, tenor. On November 14 were heard three pianists, Helen Barrett, Gilbert Boyer, and Joseph Goldman—pupils of Margaret Mason—and Martin Albrecht, baritone, pupil of Rulon Robison.

Scholarship Award on November 27

A vocal scholarship given by Marguerite Potter under the auspices of the New York Madrigal Society, will be awarded on November 27, at Steinway Hall, New York. Applications should be made to the secretary. Among the winners of scholarships this autumn are Grace Noden, Stanley Mann, Marian Hendel, Katherine Kelly and Marianne Timmel.

LEADS TWO ORCHESTRAS

HANS KINDLER
will lead the Reading (Pa.) Symphony Orchestra in its concerts this season. Mr. Kindler is conductor of the National Symphony Orchestra of Washington, D. C. (Photo © Harris & Ewing.)

San Francisco Names Orchestral Plans

Twelve Weeks' Symphonic Season to Be Conducted by Dobrowen and Molinari—Schelling to Lead Three Children's Programs —Toscanini May Give Special Spring Series

SAN FRANCISCO.—The board of governors of the Musical Association has announced plans for the winter concerts of the San Francisco Symphony Orchestra. The concert schedule, as now arranged, calls for a season of twelve weeks. The first pair of concerts in the War Memorial Opera House will take place on December 8 and 9 with Issay Dobrowen conducting and José Iturbi, pianist, as soloist. The concerts of December 22 and 23 are also to be directed by Mr. Dobrowen, with Nelson Eddy, baritone, making his San Francisco début. The following three pair of concerts will be conducted by Bernardino Molinari and the last pair of the season again by Mr. Dobrowen.

Ernest Schelling, director of the New York Philharmonic Orchestra's Children's Concerts, will be heard in San Francisco for the first time, conducting the orchestra in three illustrated programs for young people.

The management hopes that increased patronage of the concerts and additional contributions to the supporting fund will permit an extension of the season outlined.

If the plans to bring Arturo Toscanini to San Francisco in the early spring materialize, the Musical Association of San Francisco will present him in a specially arranged series of programs.

Municipal Pop Concerts Planned

The Art Commission of the City and County of San Francisco will present, under the direction of the Music Committee, five "pop" concerts, at the War Memorial Opera House by the San Francisco Symphony Orchestra, with Dobrowen as conductor; and Molinari as guest conductor. The soloists will include Grace Moore, Roland Hayes, Josef Lhevinne, the San Francisco Municipal Chorus (Dr. Hans Leschke, director) and the San Francisco Opera Ballet. Among the scores by modern composers to be heard in this series is Honegger's King David.

C. H. A.

Boston Orchestra Plays in Brooklyn, New York

The first of the five concerts by the Boston Symphony Orchestra (Dr Serge Koussevitzky, conductor) being given at the Brooklyn (N. Y.) Academy of Music, took place on November 17. The occasion was one of festivity; the stage was banked with autumn leaves and chrysanthemums, and on Dr. Koussevitzky's entrance he was presented with a large wreath. In the lobby an exhibition of paintings, busts, photographs and drawings of Dr. Koussevitzky, celebrating his tenth anniversary as conductor of his celebrated orchestra, was viewed by a large enthusiastic and fashionable audience.

The program consisted of the Beethoven Eroica, Pierné's Divertissements on a Pastoral Theme, Vaughan Williams' Norfolk Rhapsody and Till Eulenspiegel's Pranks. The Beethoven was played with majesty and wealth of tone; especially in the last movement were the climaxes magnificently achieved. Of the three numbers forming the last group Pierné's work stood out for its originality of rhythms and interplay of themes. It caught the audience's fancy. The Strauss work is ever a favorite, and Dr. Koussevitzky has a particular flair for bringing out its qualities.

M. T.

Leider and Melchior Score in Paris Götterdämmerung

French Capital Has Serious Musical Week—Art of Milstein and Gieseking Applauded—Medtner Gives Recital, Including Own Works

PARIS.—So far as the divinest of arts is concerned, Amalthaea is doing generous work around this city. Every day her cornucopia disgorges greater plenty, and the town revels in abundance of music of every kind and description. The supply of good things seems endless, and so it in reality is, flowing as it does from an inexhaustible source.

The past week Paris went in for serious fare. Nary a frivolous note was heard and the dignity of classicism and the sterner æsthetic emotions reigned supreme. At the Paris Opéra we were given the treat of having Frida Leider and Lauritz Melchior in Götterdämmerung, or as the opera program so helpfully translated into English, "The God's Twilight." Gaubert conducted. The other artists were Singher (Gunther), Huberty (Hagen), Duclos (Alberich), Hoerner (Gutrune) and Lapeyrette (Waltraute). The success of the occasion, of course, went to Leider's superb Brünnhilde and Melchior's compelling Siegfried. Both were vocally opulent, heroic and youthful in bearing and both have the rare ability to suggest that which is elemental and essential in the character impersonated. Leider was always a daughter of the gods; Melchior the forest youth, radiant in strength, superbly poetic.

MELCHIOR WITH THE PASDELOUP ORCHESTRA

Melchior was also soloist with the Pasdeloup Orchestra, winning a rousing ovation and being obliged to repeat and encore. He sang (mark the word, it is used in grateful contradistinction to "bawled" which would have to be employed had it been by many another tenor)—he sang, then, the two forge songs from Siegfried and simply brought down the house. Later he did a group of Strauss Lieder: Invitation Secrete, Rêve au Crepuscule, Cecile, and Serenade. The last named was so exquisite that you felt the entire audience hanging on to its fragile *pianissimo* thread, and knew that the song was tugging most agreeably at their heartstrings. Louis Hasselmans, who conducted, gave an excellently thought out reading of Dvorak's New World Symphony, which savored of the outdoors and the frank and unaffected in sentiment, and also played the Debussy Prelude to the Afternoon of a Faun, as sweetly as one could care to hear. "A notturno woven from the odor of roses and the lily's snow," the authorship of which lovely phrase I should gladly acknowledge did I but know it.

Violinist Milstein was soloist at the Colonne Orchestra's week-end concerts. He was down for the Bach A minor and the Mendelssohn concerti on Saturday, and the Goldmark concerto on Sunday; and as the box-office was too high-hat to give a place to a humble (and I hope deserving) newsman on Saturday, he naturally did not go to the trouble again on Sunday. I do not know if this was Bernardino Molinari's first Paris appearance, but he certainly scored a conclusive success leading the Lamoureux Orchestra through its Sunday séance. His list comprised concerti (Vivaldi), Pause del silenzio (Malipiero), Fontaines de Rome (Respighi), Introduzione, aria, Toccata (Casella), and the first audition of Partita by Petrassi. As America is acquainted with Molinari's art, a description of it at this time is not required. The Petrassi pieces are clever, facile in the "modern" way and color, and one heard no "message" he had not heard many times before.

GIESEKING WINS SUCCESS

A vast crowd turned out to hear Gieseking in recital at the Pleyel Hall, in a program of Debussy, Brahms, Chopin and Schumann. His success was *kolossal*, as they would say in Germany. In his playing one remarked the qualities that have made Walter the Gieseking he is, and in addition, a deeper, more humanly throbbing tone which until now had not been evident, but which is to be greeted with a jolly good "Hail, brother, well met," and let us hear a lot more of you. Other pianists of the week were Marcel Ciampi in a menu of Weber, Schubert, Chopin, Brahms, Strauss, Liszt, Ravel Fauré, Schmitt, Honegger and Poulenc waltzes; and the Russian Barer in a list of Schumann, Chopin, Blumenfeld, Scriabin and Mozart. Composer Nicolas Medtner also gave a recital, listing Beethoven's Thirty-two Variations and the Sonata Appassionata, and Motifs Oubliés, Variations, and Contes, by himself.

That excellent organization, the Basel Kammerchor, directed by Paul Sacher, came to Paris for two concerts, their program consisting of compositions by Palestrina, Marenzio, Lotti, Corsi, Schütz, Gluck, Sweelinck and Stravinksy, and Idomeneo by Mozart. They deserve a long review, but my space is gone, and I have to close.

IRVING SCHWERKÉ.

Portland, Ore., Orchestra Has 3,400 in First Winter Audience

Mischa Elman Plays Brilliant Recital

PORTLAND, ORE.—Led by Dr. Willem van Hoogstraten and in the presence of 3,400 Oregonians, the Portland Symphony Orchestra (composed of seventy musicians) recently opened its twenty-third consecutive season with an excellent concert at the Civic Auditorium. Beethoven's overture to Egmont headed the program. Two novelties followed: Delius' On Hearing the First Cuckoo in Spring, and Dubensky's fugue for violins in nine parts. Tschaikowsky's fifth symphony, which closed the concert, also was played with classic refinement. It was a festival occasion, society turning out in full force. Enthusiasm ran rife all the evening. This is Dr. van Hoogstraten's ninth year as conductor of the orchestra and his fine musicianship has built up a large patronage for symphonic music.

RECITAL PROGRAMS DELIGHT

Mischa Elman, with his old time magnetism, held forth on October 26 at the Civic Auditorium. He featured Mozart's B flat major sonata and Glazouonff's A minor concerto. Sanford Schlussel, admirable pianist, assisted. Martha Reynolds managed the concert.

Ruth Lorraine Close, solo harpist of the Portland Symphony Orchestra has returned from a tour around the world. While in China she was heard with the Shanghai Symphony Orchestra (Mario Paci, conductor).

An enjoyable program was that given by the Vann Trio (Iris Shackelton, soprano; Gladys Berg, mezzo-contralto; Mary Adele Vann, contralto) with James Silas Vann as accompanist.

Michio Ito and his group of gifted dancers were accorded an ovation at the Civic Auditorium. Martha Reynolds had charge of the performance.

The seventh of the Sunday afternoon concerts at the Civic Auditorium, sponsored by the city, had as participants the *a cappella* choir of the First Presbyterian Church (Clarence L. Faris, director); Victor DePinto, violinist; Malcolm Willis and Gladys Mougin Ames, pianists; Lecien E. Becker and Malcolm Medler, organists.

Members of the Town Club recently had the pleasure of hearing Dent Mowrey, local composer-pianist.

The Oregon Chapter of the American Guild of Organists held its second recital of the season at the Second German Congregational Church, presenting a delightful program. Soli were offered by Lauren B. Sykes, Consuelo Allee, Winifred Worrell, Frida Haehlen, Martha Grant, George W. Bottoms and Lucien E. Becker, dean of the guild.

A bequest of $2,500 to the Symphony Society of Portland was made by Clementine Hirsch, who died here recently. J. R. O.

Sokoloff to Give New York Première of Philip James Work

Nikolai Sokoloff has included on the first program in which he will conduct the New York Orchestra at Carnegie Hall, New York, November 28, the composition of Philip James, Station WGZBX, which won the $5,000 prize of the National Broadcasting Company. The work will have its première in the concert hall on this occasion. The score is in four movements and describes the activities in an imaginary broadcasting plant.

Artur Schnabel in Recital Today

Artur Schnabel gives his second and last New York recital of the season at Carnegie Hall this afternoon (November 25). The program consists of five Beethoven sonatas.

ETHEL
LEGINSKA
CONDUCTOR
MONTREAL OPERA COMPANY

THAÏS
(October 30th and November 2nd)

"The real strength of the performance lay in the orchestra which means largely in the person of Madam Leginska. She is an EXTRAORDINARILY FINE MUSICIAN; one who has ABSOLUTE COMMAND over the orchestra. She carried the score through in a style that must have won her the admiration of everyone present."—*The Gazette, Montreal, October* 31, 1933

"She is in complete control, this "chef d'orchestre"; she handles the choruses and stimulates the soloists as much as she directs the instrumentalists. Thanks to her, the chorus and the orchestra showed themselves to be faithful interpreters of the thought of Massenet."
—*Le Canada, Montreal, October* 31, 1933

"The greatest credit belongs to Miss Leginska who is an eminently musical person and whose indefatigable energy and incisiveness contributed much to the success of the evening."
—*Montreal Daily Herald, October* 31, 1933

"As for Mme. Ethel Leginska, she conducts orchestra players, chorus and soloists with authority and ADMIRABLE MASTERY."
—*La Patrie, October* 31, 1933

"The presentation was remarkable from two points of view: the orchestra and the settings. Mme. Leginska conducted her group of instrumentalists with an iron hand in a velvet glove, if I may use this expression which, is so descriptive of her direction. Under the baton of its energetic and precise director, the orchestra of "Thaïs" played in a more than remarkable manner."
—*Le Devoir, Montreal, October* 31, 1933

"As I mentioned above, under the direction of Mme. Ethel Leginska, whose conducting succeeded in proving to us that she is a GREAT MUSICIAN, the orchestra offered some very beautiful moments."
—*L'Illustration, October* 31, 1933

LOUISE
(October 31st and November 3rd)

"Under the SUPREMELY INTELLIGENT DIRECTION of Mlle. Ethel Leginska, the orchestra did marvels with a score so complicated and so important."
—*La Presse, Montreal, November* 2, 1933

"A MASTERFUL HANDLING of her orchestral forces was again revealed by Mme. Leginska who seems by way of establishing a still warmer place in the hearts of Montrealers. She infused plenty of life into the music and especially in the choral parts allowed no raggedness of any kind."
—*Montreal Daily Herald, November* 1, 1933

"Last but far from least there was Ethel Leginska at the conductor's desk. AGAIN LEGINSKA CARRIED THE MUSICAL BURDEN OF THE OPERA. She drew every bit of melody and every dramatic effect out of the score. Under her direction the quality of song which is such an important element in Charpentier's work was the principal attribute of the orchestra's playing."
—*The Gazette, Montreal, November* 1, 1933

WERTHER
(November 1st and November 4th)

"Leginska brought to the direction A REMARKABLE MASTERY."—*Le Canada, Montreal, November* 2, 1933

"The orchestra under the sympathetic control of Mme. Leginska tended by its very excellence, to detract attention from the scene and was a valuable adjunct when the action grew dull."
—*Montreal Daily Herald, Nov.* 2, 1933

"Once again Miss Leginska gave a vigorous reading of the score. The overture has a passage for muted strings which was pure delight, while several massed movements were carried out with a splendid impassioned effect."
—*Montreal Daily Star, November* 2, 1933

"Again was shown the MASTERLY HAND of Ethel Leginska whose work as conductor has been a feature of all the performances."
—*The Gazette, Montreal, November* 2, 1933

"We should praise the presentation and especially the work of the orchestra, which Mme. Ethel Leginska led with her HABITUAL EASY MASTERY."
—*Le Devoir, Montreal, November* 2, 1933

"Finally, it is incontestable that Mme. Leginska wields AN ALMOST MAGIC POWER over the trained instrumentalists who do not miss one of her movements."
—*La Patrie, November* 2, 1933

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Varied Recitals Entertain Chicago Public in Active Week

Edward Collins Able Soloist Under Ebba Sundstrom's Leadership—Chicago Orchestra Has Paul Kerby as Guest Conductor

CHICAGO.—A goodly audience was assembled at Orchestra Hall on November 12 for the violin recital of Fritz Kreisler, under the management of Bertha Ott. Kreisles set forth readings of the Bach Chaconne and lighter numbers by Chausson, Mozart-Friedberg, Schubert, Cartier, Wientawski and Paganini that were greatly enjoyed by the public. Though he has played often in this community in his long career, this master of the bow has seldom been heard to better advantage. The program began with the Grieg C minor Sonata, in which the recitalist was ably seconded by Carl Lamson, who has grown grey with Kreisler in their many years of association.

COLLINS WITH WOMEN'S ORCHESTRA

The first concert of the Women's Symphony Orchestra season, given at the Congress Hotel on November 12, had Edward Collins, pianist, as soloist. Inscribed on the program was an orchestral transcription of the Bach Chaconne by Jeno Hubay, which had its first performance here on this occasion. Under Ebba Sundstrom's direction, the orchestra distinguished itself in this performance and made even a better impression in the Rachmaninoff symphony No. 2. Miss Sundstrom is a good disciplinarian as well as a first-class conductor. Under her skillful guidance, this orchestra has become a big factor in the musical life of Chicago and annually it has grown not only in number but in quality.

Mr. Collins played the solo part of his own Concert Piece for piano and orchestra. Like all the compositions from the pen of this gifted American composer, it scintillates with that buoyancy which is so much a part of Collins' writings. The work is not only scholarly and built on lucid lines, but it affords brilliant opportunity for a pianist. Collins' interpretation of his own composition was as vivacious as the opus itself. Under his flexible and fleet fingers it was superbly performed and at its conclusion the pianist-composer was the recipient of a well deserved ovation.

ANGNA ENTERS AT PUNCH AND JUDY THEATRE

One of the important events so far this season has been the week's engagement of Angna Enters, who gave a series of dance programs at the Punch and Judy Theatre during the week of November 12. This gifted dance mime won the Chicago public by the sincerity, originality and excellence of her performances.

HANS HESS PLAYS AT JUBILEE CONCERT

A feature of the ten-year jubilee concert given by the male chorus, De Svenske, at the Swedish Lutheran Ebenezer Church on November 12, was the cello playing of the guest artist, Hans Hess. His performance of numbers by Bach-Campbell, Frescobaldi-Cassado, Boulanger, Hartmann, Ole Bull Svendsen and Popper won the cellist the full admiration of his audience. With Juul Rosine at the piano, Mr. Hess offered exceptionally fine cello playing.

CHICAGO ORCHESTRA GIVES FIVE CONCERTS IN WEEK

Five concerts were given this week by the Chicago Symphony Orchestra, engaging two soloists and bringing to the patrons a visiting conductor, Paul Kerby, of the Vienna Symphony Orchestra. Mr. Kerby came here at the behest of the Austrian Government as a gesture of good-will to Chicago.

At the concert of November 14, the soloist was John Weicher, who has sat for several years next to the concertmaster, Micha Mischakoff. Mr. Weicher's vehicle was the Bruch concerto No. 2 in D minor, in which he won success. The purely symphonic numbers included the overture to Mozart's Magic Flute, Beethoven's second symphony and the Nutcracker suite of Tschaikowsky. In happy mood Dr. Frederick Stock and his men made this program one of the most exhilarating heard so far this season.

On November 15 the first of the season's six young people's concerts was played. The program included the march from Tannhäuser, the Sakuntala overture, Godard's Adagio Pathétique, Molly on the Shore and Shepherd's Hey by Grainger, and the Rakoczy March from Berlioz' Damnation of Faust.

At the regular concerts of November 16 and 17, the soloist was also taken from the ranks of the orchestra—Daniel Saidenberg, first cellist. His solo number was the Tschaikowsky Variations on a Rococo Theme which he played in most scholarly manner. Though his tone is rather anemic, its quality is ingratiating, but it is as a technician especially that Saidenberg makes his appeal. He scored as big a success as his two predecessors and colleagues. Messrs. Mischakoff and Weicher.

The orchestral numbers included Haydn's Theme and Variations for string orchestra, Bruckner's symphony No. 9, and Brahms' Hungarian dances, 17 to 21. The orchestral players probably have been told that the best stimulus to bring patrons to Orchestra Hall is their able performance of the works programmed, and this good advice has been reflected in the enthusiasm they have shown at the various concerts heard during the past few weeks.

The popular concert on November 18 was devoted to light and classical Austrian music, which was conducted again by Mr. Kerby. An associate of the Royal Academy of Music in London, he proved a conductor of the first order. Though young in years, Mr. Kerby is a veteran of the baton and he led the orchestra as though he had conducted that organization for years, the men responding to his most minute demand.

KINSOLVING MUSICAL MORNINGS OPENED

Mischa Levitzki and Mario Chamlee had the honor of opening the Kinsolving Musical Mornings at the Blackstone Hotel on November 16. Judging from the size of the audience, the Kinsolving programs are attracting as large and select a following as in the days of prosperity. The large Crystal Ballroom was filled and the success of the first concert presages well for the ensuing ones, which will bring old favorites and several newcomers.

Levitzki counts an army of followers here, and they were delighted with the pianist's interpretation of numbers by Chopin, Ravel, his own Valse in A major and the Paganini-Liszt La Campanella. To the program numbers many encores were added at the conclusion of each group. Chamlee's contributions were equally enjoyed by the audience. His first group consisted of the Schumann Dichterliebe cycle and his second of songs by de Falla, du Parc, Lerade and Robinson. Like Levitzki, Chamlee was most generous with encores, which were received with the same mark of approbation as the numbers in his well built program.

CHAMBER MUSIC AT DE PAUL

The first in a series of three chamber music concerts at De Paul University School of Music was presented on November 14 by Ruth Breytspraak and Leon Stein, violinists; Wally Heymar, viola; Vera Poppe, 'cello, and Arthur C. Becker, pianist. Fanny Cole Sample, soprano, lent variety to the program with a group which included an aria from the Marriage of Figaro, an arietta by Scarlatti, and Rossini's Tarantella Neopolitan. The soprano did some beautiful singing, which won the unstinted approval of the listeners. The ensemble numbers were the Brahms E flat major trio and Schumann's piano quintet. They were well presented by this group of faculty members under the leadership of Dean Becker.

AMERICAN CONSERVATORY NOTES

Vera Gillette, piano student, played a group of soli at a recent meeting of the Chicago Woman's Club.

Mabel Roberts Walker, contralto, pupil of John T. Read, appeared in recital at the Woman's Club Auditorium, Evanston, Ill., on October 27.

Jacob Hannemann and Samuel Thaviu, from the studio of Mischa Mischakoff, appeared in joint recital in Pella, Ia., on November 13.

Paul Nettinga, tenor, student of Karleton Hackett, has been engaged for the male quartet on the Real Silk Hosiery radio program over the National Broadcasting circuit.

Virginia Shapiro, pianist, played a group of soli at the fifth annual dinner of the Sisterhood of Temple Beth Israel in the Drake Hotel on November 5.

Gamma Chapter of Sigma Alpha Iota presented one of the chapter's honorary members, Ada Paggi, formerly of the civic and Ravinia Opera companies, in a program at a supper musicale at the Allerton Hotel on November 20.

Allie Coleman Pierce, soprano, formerly with Mr. Hackett and now director of the singing department at Baylor University, Waco, Tex., was presented at the first program of the Sunday series of concerts given in the Municipal Auditorium, Waco, on October 29.

SACERDOTE STUDIO ACTIVITIES

On November 2, Helen Bartush was heard in a concert sponsored by the Chicago Woman's Musical Club. On Nover 5 she sang over Station WGES, and she has been engaged for a regular Sunday morning program. Miss Bartush appeared at Guyon's Paradise ballroom on November 14, for the Tribune Cooking School.

Bertha Waldman sang on the Sigma Alpha Phi musical sorority's program at Temple Sholom on November 19. Beatrice Brooke sang for the Vedanta Society's meeting on November 5. Barbara Drangelis gave the program for the Tribune Cooking School at the Aragon Ballroom on November 24.

Martha Balcker appeared in the leading rôle of the Pirates of Penzance with the Chicago Comic Opera Company at the Deerfield-Shields Auditorium in Highland Park and at the Genesee Theatre in Waukegan. Miss Blacker sang for the Eastgate Lodge on October 20 and was reëngaged for December 3. On November 19 she appeared on the Sigma Alpha Phi musical sorority's program, and on December 3 she will be heard at the Chicago Woman's Club for the benefit of the sorority scholarship fund.

The operatic Art Theatre gave a presentation of the first act of the Tales of Hoffmann and the third act of Traviata at the Austin Woman's Club on October 30. This performance was the first in a series to be given outside of the regular performances at the Chicago Woman's Club.

CHICAGO CONSERVATORY NEWS

Robert Sanders has recently been appointed assistant conductor of the Civic Orchestra.

Verna Silka, of Seattle, Wash., who is working for her master's degree in dramatic art under Estelle Ayer Johnson, read for the Ed-So-Phil Women's Club in the Crystal Room of the Blackstone Hotel. On October 24 Frances Ferguson, another student of Mrs. Johnson, gave a reading of the play Coquette for the Rogers Park Women's Club. Miss Ferguson also read the same play for the P. E. O. sorority on October 25.

Ruth Valentine, piano pupil of Donald Stroup, was admitted to the Crescendo Club of Beverly Hills on November 8.

Evelyn Cowan, pianist, student of Ellen Munson, and Alfred Moses, violinist, pupil of Fritz Renk, played a program for the Berwyn Art Club on November 3.

Blanche Boyce gave an organ recital on Armstice Day at the Hall of Religion, Century of Progress.

Margaret Streeter, director of the school music department, delivered a lecture on How We Enjoy Music, at the Fourth Presbyterian Church on November 7.

Myrtle Thatcher and Enid Baird entertained by readings at the Delta Alpha Initiation in the Blackstone Hotel on November 5. Miss Thatcher and Miss Baird are working with Mrs. Johnson.

Students of Mr. Stroup and of Harold Newton, violinist, appeared in joint recital on November 8.

RENÉ DEVRIES.

Rochester Civic Chorus Makes Successful Debut

Organization Heard with Orchestra—Henrietta Schumann Plays with Philharmonic Aggregation

ROCHESTER, N. Y.—The new Rochester Civic Chorus made its début on November 19 as a feature of the fourth "pop" concert of the Civic Orchestra. The ensemble is a successor to the old Festival Chorus—a tradition in the musical history of the city—and is composed of 125 voices trained by Guy Fraser Harrison. Theodore Fitch is assistant director. At its first public appearance the ensemble demonstrated great flexibility and full sonority in a program of seventeenth century English and modern Russian songs.

In other recent Civic Orchestra concerts a charming novelty in the form of a Mozart concerto for harp and flute was presented, with Lucille Harrison and Leonardo de Lorenzo as soloists, and Marjorie Truelove MacKown played the Mozart Coronation concerto delightfully.

Henrietta Schumann appeared as soloist with the Philharmonic Orchestra on November 16 in the third piano concerto of Rachmaninoff, and scored a personal triumph. Miss Schumann has an impressive technical approach to the keyboard which she uses to present highly individualistic interpretations. Mr. Harrison led the orchestra through the meandering, unwieldy Bruckner fourth symphony. This controversial work received a sincere, straightforward reading, which failed, however, to mitigate entirely its inherent weaknesses.

SOKOLOFF IS GUEST CONDUCTOR

Nikolai Sokoloff directed the Rochester Philharmonic Orchestra in a program which included the Chausson symphony, a work new to Rochester, the Weber overture to Euryanthe, and Strauss' Don Juan. The Chausson opus was effectively performed and Mr. Sokoloff obtained from the orchestra unusual and beautiful tonal effects.

The Vienna Boys' Choir made a memorable Rochester début on November 17. This group of youthful, well-trained musicians, evoked delight from an enthusiastic audience. Included on the program was the amiable Offenbach operetta, Wedding by Lantern-Light, done with colorful costumes and pleasing settings. Performances of representative contrapuntal church music of the sixteenth century and a miscellaneous group of modern German songs completed the concert.

T. G.

Fay Ferguson Joins Colledge Management

Fay Ferguson, young American pianist, has completed arrangements to be under the exclusive direction of Concert Management George Leyden Colledge. Miss Ferguson, who, besides appearing widely in recital, has played several times with the Cincinnati Symphony and the Detroit Symphony orchestras, as well as with orchestras in Philadelphia, New York and other leading music centres of this country, recently returned from an extensive European tour.

Jagel to Sing in Rienzi

Frederick Jagel, tenor of the Metropolitan Opera, will sing the rôle of the Last Tribune in a concert performance of Wagner's Rienzi. to be conducted by Walter Damrosch in Madison Square Garden, New York, on December 9. Mr. Jagel gives a recital at Town Hall, New York, early in January, and has been booked for concert engagements in April after the close of the Metropolitan season.

Acadia College Honors Szigeti

Josef Szigeti received the honorary degree of Doctor of Music from Acadia College, Wolfville, N. B., on November 15. At the same time Bertram Thomas, explorer, received the degree of Doctor of Science. Mr. Szigeti gave a concert for the students of the college on November 13. He played in Sackville at Mt. Allison Ladies' Seminary on November 17.

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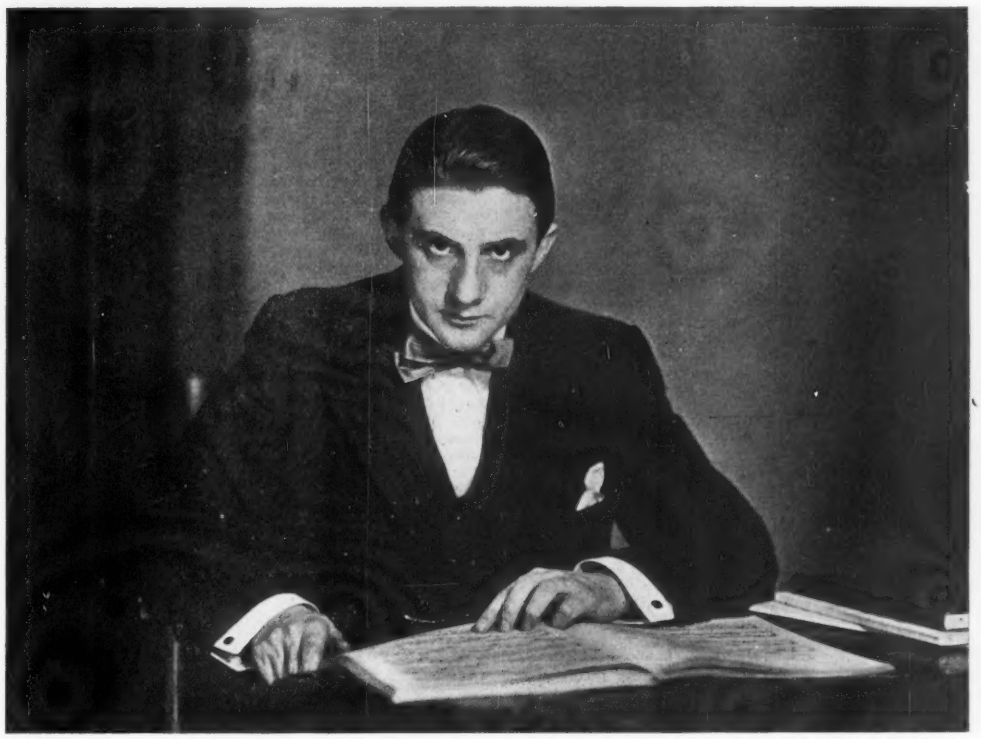

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RECENT PRESS NOTICES

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N. Y. HERALD TRIBUNE: "The soprano's top notes were remarkably high, and the one closing the 'Mad Scene' (G above high C) was notably clear and firm in tone and true to pitch, and great was the resulting applause!"

—•—

N. Y. EVENING POST: "An electrifying high 'G'—caused a stir at the Hippodrome last night—cries of 'bravo' interrupted the proceedings!"

—•—

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Philadelphia Orchestra Gives Second Program for Youth

Chamber Music Heard—Carmen Offered to Large Audience—Simfonietta Concert Conducted by Fabien Sevitzky —Ancient Instrument Group Presented

PHILADELPHIA.—The second Philadelphia Orchestra Concert for Youth of this season was given on November 9, with Leopold Stokowski conducting. The audience filled almost every seat in the Academy of Music, and each youth present seemed to be full of enthusiasm. The program was diversified, with the balance between the old and new leaning toward the modern side, as three of the composers represented are still living (Ravel, Josten, and Sibelius) and Debussy and Moussorgsky are of the new rather than the old school. Mozart and Gounod were the other two composers, although numbers by Bach and Bizet were added for the broadcast.

Ravel's Rhapsodie Espagnole opened the concert brilliantly, followed by Josten's Jungle, this in turn followed by L'Apres-midi d'un Faune by Debussy. At this point in the concert, Dr. Stokowski announced that the Red Cross had requested them to play for them that evening, so they were to broadcast three extra numbers, Adagio by Bach and two selections from Carmen. The first number would immediately follow the intermission. It was gloriously played and met great applause from the young audience. Then came a concerto for oboe and strings, with Marcel Tabuteau (first oboe player of the orchestra) as soloist. Before this number was played, Dr. Stokowski spoke briefly of the oboe, and paid particularly high tribute to Mr. Tabuteau as a master of the instrument. It was magnificently performed, with that delicacy of phrasing and nuance so necessary to a successful reading of Mozart.

The Carmen selections were broadcast at this point in the program, and then Robert Bloom, English horn soloist of the orchestra acted as soloist in a fine performance of the Swan of Tuonela by Sibelius.

The Soldiers' Chorus from Gounod's Faust was played for the audience to sing, the words being provided in the program.

Ravel's orchestration of Moussorgsky's Tableaux d'une Exposition was given a superb reading and performance, eliciting such prolonged applause that Dr. Stokowski, after numerous returns to the stage, announced that owing to many requests for the Ravel Bolero, they would play it at that time.

REGULAR WEEKLY ORCHESTRA CONCERTS

The regular weekly concerts of the Philadelphia Orchestra of November 10 and 11, were conducted by Leopold Stokowski, who arranged a program of all Russian music. Eight Russian Folk Songs by Liadow came first and were delightful both in content and point of performance. Following these came symphony No. 1 by Shostakovitch. Rarely has a completely modern work aroused so much interest and pleasure as did this symphony, which is intensely interesting from start to finish. In the second movement, the piano has an important part, which was excellently played by Allan Farnham. The audience tendered it the most careful attention and received it cordially.

Kamarinskaya by Glinka and Moussorgsky's Tableaux d'une Exposition occupied the last half of the program, and were equally well given and received.

CHAMBER MUSIC

The sixth season of chamber music concerts at the Pennsylvania Museum of Art, given some Sunday evenings under the artistic direction of Dr. Louis Bailly, by The Curtis Institute of Music, was inaugurated on November 12 by The Curtis String Quartet, Cecille Geschichter (pianist), and Leonard Mogill (violist).

The quartet consisting of Jascha Brodsky and Benjamin Sharlip violins, Max Aronoff, viola, and Orlando Cole, cello, opened the program with the Schubert string quartet in G op. 161, which although well played, is long and not one of the most interesting of the string quartets. The Leclair sonata in D for violin, viola and piano, played by Jascha Brodsky, violin; Max Aronoff, viola; and Cecille Geschichter, piano, was enthusiastically received, being also well performed. The final number however was the masterpiece of the program, both in interest and in excellence of execution. It was the Brahms string quintet in G op. 111, in which Leonard Mogill joined the Curtis Quartet. Particularly beautiful was the cello solo of the first part, played so well by Orlando Cole. The adagio was given with exquisite feeling and the scherzo with fine tonal balance.

It was estimated that approximately 3,200 people heard the concert, extra chairs having to be brought in to accommodate the crowd.

The Puccini Educational Grand Opera Company gave the first of a series of popular-priced operas in the Academy of Music on November 14, when Carmen was presented before an almost capacity audience.

Berta Levina was the Carmen. Her voice was admirably suited to the rôle and she did good work, especially in the third act. Pasquale Ferrara who substituted at short notice for Ralph Errolle, as Don Jose also acquitted himself well. Zita Rossi as Micaela scored dramatically and vocally. Joseph Royer won the usual success with the Toreador Song. Louise Cronheim was Frasquita, Carlotta Bruna, Mercedes, Benjamin Grobani and Lodovico Curci, Dancaire and Remendado respectively, Eugene Loewenthol, Zuniga and Albert E. Weisensaul, Morales. The ballet was danced by the Littlefield Ballet, with Sally Gibbs as premiere danseuse, and won prolonged applause.

PHILADELPHIA CHAMBER STRING SIMFONIETTA

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky founder and conductor) presented its first concert of the season on November 15 in the ballroom of the Bellevue-Stratford, before a large and appreciative audience.

Haydn's symphony in F for strings alone was the opening number and was beautifully done, followed by Vivaldi's Sonata No. 6 in B flat, in which Benjamin Gusikoff (first cellist of the Simfonietta) appeared as soloist, playing with great beauty of tone and masterly technic. An ovation was accorded him at the close.

Schönberg's Verklärte Nacht was interesting, and superbly given, both in interpretation and execution. Intermezzi Goldoniani by Bossi were delightful. Samuel Rosen did fine solo work in the Serenatina. In response to the applause Mr. Sevitzky announced they would play a Russian Soldier's Song by Arcady Dubensky, a thoroughly charming number.

The Simfonietta is a unique organization, doing artistic work under its excellent conductor, Mr. Sevitzky. Their programs are always of the greatest interest, often introducing novelties, but always those worth while. The work of this group has steadily improved in tonal balance and in many of the intricate points of execution.

PHILADELPHIA MUSICAL ACADEMY PROGRAM

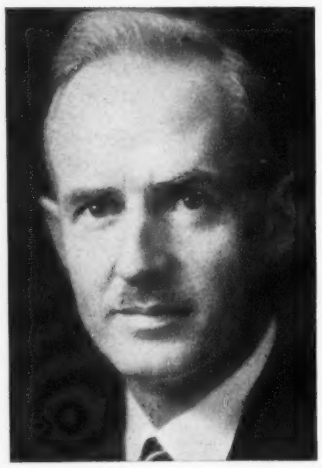
The Philadelphia Musical Academy presented a program on November 15 for the benefit of the Blind Relief Fund of Philadelphia. Ruth Oehler, pianist, in numbers by Chopin and Liszt, revealed excellence of technic and temperament. Alvin Rudnitsky, violinist, accompanied by Ruth Buroughs, was heard in a Mozart rondo, Burleigh's Indian Snake Dance and pieces by Bach, Kreisler and Sarasate. He is a youthful player, but needs no apologies on this score, as he proved himself a mature musician in execution and concept.

Vocal music occupied the second half of the program, given by a double quartet, whose membership consists of Virginia Lewis, Reba Handy, Eva Gordon, Beatrice Parvis, William Ellis, Arthur Nichols, George Waples and William Smith. They offered Lake of Dreams by Saint-Saens and a Negro spiritual and the women's quartet and the men's quartet were heard in separate numbers. This ensemble possesses a well blended tone and their performance was effective and accurate as to pitch. Their accompanist was Leonard McClain, and Julius Kuenstler played the violin part of the Saint-Saens excerpt.

AMERICAN SOCIETY OF THE ANCIENT INSTRUMENTS

The American Society of the Ancient Instruments (Ben Stad, conductor and founder) were heard in annual concert on November 16 in Christ Memorial Church. The ensemble is made up of Joe Brodo, who plays the quinton; Mr. Stad, the viola d'amore; Joseph Smit, viole de gambe; Maurice Stad, viole de bass; and Flora Stad, the harpsichord. The program included music by Corelli, Scarlatti, Porpora and Tartini and by Frescobaldi and Vivaldi. Various combinations of instruments and the entire ensemble were featured. There were no solo numbers.

The concerts of this society possess a unique charm, compounded partly of the piquancy of the unusual instrumental color, and the group has a finely amalgamated tone and suavity of execution. It has a deft balance of parts and color which gives artistic mounting to the scores it plays. The readings are vital and interesting and take full cognizance of poetic content and adjustment of polyphonic values. The audience was numerous and cordial. M.M.C.



DR. JOHN FINLEY WILLIAMSON

NBC Features Westminster Choir

The Westminster Choir and Dr. John Finley Williamson, director, were a feature of the week of special broadcasts which inaugurated the new NBC studios in Radio City. Dr. Williamson and his forces were heard on November 13 over the WEAF network in a program of music by contemporary American composers, some of them arrangements of Negro and Indian excerpts, including The Land of the Sky Blue Watér by Charles Wakefield Cadman (a soprano solo), and Negro spirituals, among them one by Hall Johnson. There was also an American folk-song, Sourwood Mountain from Howard Brockway's Lonesome Tunes. Sacred music was from the works of F. Melius Christiansen, Joseph Clokey and others. There were numbers for mixed voices, women's voices, men's voices and tenor voices.

This choir, under their eminent conductor, have attained deserved prominence among choral organizations. The color range of their ensemble tone is one of unusual extent and fine gradation of shade. They have flawless balance and smoothness in contrapuntal effects, and offer for Dr. Williamson's command a wide dynamic scope, from deepest sonority to delicate *pianissimo*. The choir also counts excellent soloists among its members.

The program, which was of an hour's duration, was sent out from the main studio of the building. An audience that filled the auditorium was in attendance, and took advantage of the permission to applaud which the announcer accorded them. M. L. S.

Luther Celebration at First Presbyterian Church

The 450th anniversary of the birth of Martin Luther will be celebrated in the First Presbyterian Church, New York, on November 26. In the evening a musical festival will be given under the direction of Dr. William C. Carl, with the same musical selections as will be used at the celebration in Germany. These include an antiphon, both words and music written by Luther on the walls in the Koburg Castle, where he was often heard singing it. Also, the Reformation Cantata by J. S. Bach, for soli, chorus and organ, two Reformation Motets by Wohring, a motet by Buxtehude, and The Lord Is a Sun and Shield, by Bach (with flute obbligato.)

The soloists include Amy Ellerman, contralto; Bessie Ruth Bickford, soprano; Dan Gridley, tenor; Herr Wagner, flute (Philharmonic Orchestra) and the Motet Choir. Dr. Carl is the organist and director.

Hadley Director of American Ballet Association

The American Ballet Association, organized by Jacob Altschuler, Frank C. Barber and Alexander Kahn, has been formed with the purpose of presenting the American dancer to the public of his country. Henry Hadley is musical counselor and director, and has selected for the association's first production, Donald Tweedy's Alice in Wonderland, which will be given on February 27 at the Metropolitan Opera House, New York. American composers, dancers and choreographers, as well as the general public, are invited to join the association, for which an extensive program is planned.

Hartford and Springfield to Hear New York Orchestra

Previous to its first New York concert of the season which takes place at Carnegie Hall, the New York Orchestra under the direction of Nikolai Sokoloff, will be heard in Hartford, Conn., on November 25 and in Springfield, Mass., on November 26. The New York concerts which take place on November 28, December 12, January 16, February 13 and March 13, will be broadcast over WMCA.

NEW YORK CONCERTS

(*Continued from page* 5)

and a mechanical executant of early ripened prowess.

Her tone, round and surprisingly voluminous, has "singing" quality. Her pedalling is correct and resourceful. Her differentiations in style cause as much admiring wonderment as her handling of phrase, and her building and proportioning of climaxes.

Best of all, there is no trained posing in Ruth's playing or her stage demeanor. She does her tasks simply. At their finish, she gives several stiff little nods, and trots off the stage as soon as possible.

So sturdily built is Ruth, so full cheeked and generally healthy, and so clearly in love with piano playing, that no fear need be felt of any harmful effects physically from her early public exhibitions. It has been declared by her father that the present limited number of appearances are necessary for the raising of funds for his daughter's retirement in order to pursue her further musical and general studies. Those who express alarm at the "exploitation" of Ruth Slenczynski need only look back a few years and remember the juvenile career of Yehudi Menuhin. It did not prevent him from ripening into a remarkable and full fledged artist.

NOVEMBER 13

Catherine Carver Catherine Carver, pianist, for the past three years holder of a Juilliard Fellowship under Carl Friedberg, made her début in recital at Town Hall on Monday afternoon, under the auspices of the Walter W. Naumburg Musical Foundation. The music Miss Carver chose encompassed a wide variety and served to display her versatility and wide technical command. Opening with the Bach-Busoni Toccata and Fugue in D minor, she proceeded to Beethoven's sonata, op. 7, Liszt's Funèrailles, a Chopin barcarolle, and, in the final group, Ravel's Gaspard de la Nuit, Albeniz' Triana, and On the Beautiful Blue Danube (Strauss-Schulz-Evler).

Miss Carver is a pianist of marked technical attainments, her execution sure, free and authoritative. Interpretatively she revealed maturity and depth of poetic feeling, as well as the adaptability demanded by her program. The Bach and Beethoven scores were given with due regard to their classic affiliations, played with irreproachable style and finely tempered restraint. The Liszt work was given an impressive performance, its sonorous cadences and formidable mechanical difficulties yielding in the next number to the delicacies of the Chopin idiom. The divisions of the Ravel suite are Ondine, Le Gibet and Scarbo. This is music of a highly imaginative sort and requires sensitive musicianship, such as Miss Carver possesses, for its effective projection. She called up its tonal images deftly. The brilliant arrangement of the Strauss waltz in conclusion was the signal for such insistent applause by the audience (a capacity one) that several encores had to be granted.

NOVEMBER 14

Leo Ornstein A Town Hall recital by Leo Ornstein brought to hearing again not the musical revolutionary who some years back affrighted the ears of a still tender age of modernism, but the ultra-Romantic pianist. Of Ornstein the composer, the program offered no vestige, being devoted mainly to orthodox and thrice-familiar music, including the Franck Prelude, Fugue and Variations, Schumann's Phantasie, op. 17, and a Chopin group, though there was a quasi-novelty in Ravel's wryly ironic Gaspard de la Nuit. Among the encores appeared one of the composer's Chinatown sketches, not representative of the style that won Mr. Ornstein the reputation of tonal *enfant terrible* more than two decades ago. As a pianist, he is, however, enough of a personality to win a following. Being more the musing poet than the embattled warrior, his performance of the Schumann work and to even greater degree his evocation of Chopin (Ballade in F minor, Nocturne in F sharp major, Impromptu in E flat major, and Andante Spianato and Polonaise) delighted the feminine element in his audience by the style of gorgeous tonal coloring and silken beauty of legato playing. He was less stirring in the *bravura* pages of the Polish composer. That Mr. Ornstein is a sensitive musician and one of keen understanding was apparent also in his other contributions, which were extended by the addition of encores after both the second and third groups. The large audience was amply responsive and recalled the artist numerous times.

Philadelphia Orchestra An all-Russian program was this Carnegie Hall evening feast given by the Philadelphia Orchestra under the direction of Leopold Stokowski. His tasteful selections were the Eight Russian Folksongs, by Liadoff; Dmitri Shostakovitch's first symphony; Glinka's Kamarinskaya; and Pictures at an Exhibition, Moussorgsky-Ravel.

Conductor and orchestra were in their most engaging, intensive, and brilliant mood, and the result was a series of performances that aroused even greater enthusiasm than has become customary when Stokowski leads his accomplished players in New York. The tonal eloquence in the Shostakovitch work, the delicacy in the Liadoff numbers, and the virtuosity that marked the Moussorgsky performance, have never been surpassed previously by the Philadelphians at Carnegie Hall.

Shostakovitch, now twenty-seven years old (he lives in Leningrad), wrote his first symphony when he was seventeen, and it is not, like his second (May Day) and third (October) works in that form, devoted to Soviet "programs." As absolute music, the symphony heard last week offers indubitable and amazing proof of the early gifts of Shostakovitch.

In his score are emotion, eloquence, dramatic sense, and orchestral craftsmanship of a high order. The harmonization makes no effort to be acidly modernistic. Three movements reflect unusual dynamic restraint, and only the final section breaks out episodically into frenetic full throatedness. The audience showed convincing evidence of liking the extraordinarily interesting opus.

NOVEMBER 15

Byrd Elyot A first New York recital by Byrd Elyot, violinist, at Town Hall brought to hearing a young musician who has pursued an honorable career of study as scholarship holder at the Cincinnati (O.) Conservatory of Music and later at the Juilliard Graduate School, and who last year captured the coveted prize for her instrument in the country-wide competition of the National Federation of Music Clubs. Under the circumstances, one expected that musicianship, intelligence and good taste would characterize Miss Elyot's offerings, and these qualities were amply displayed in her choice of a program that eschewed the more obvious claptrap of the violin repertoire.

With Ralph Angell as associate pianist, she presented a substantial and somewhat novel list including Bach's sonata in G major, Sibelius' concerto in D minor, a first American performance of a Sonate Slave by Josep Slavenski, Chausson's Poème, and a group of smaller works by Chabrier, Debussy and Novacek. Her playing of this music showed a solid technical grounding, a tone of broad and vibrant quality, emotional expressiveness and incisive rhythmic character. The Slavenski work was not aggressively ultra-modern, despite its original harmonic make-up, and abounded in nostalgic passages of folk suggestion—a pleasing if not extremely important addition to the violin sonata repertoire. Mr. Angell throughout the program gave adept and musicianly piano readings. The audience recalled the violinist repeatedly, and several encores were added to the list at the insistent demand of the listeners.

Philharmonic Orchestra Owing to the Boston Symphony Orchestra's presence at Carnegie Hall on Thursday evening, the New York Philharmonic had to give up that date and present its regular midweek concert on Wednesday night, with the usual repetition for the Friday matinee.

Bruno Walter built a program of three works: David Stanley Smith's 1929—A Satire, Franz Schreker's suite from his ballet-pantomime, The Birthday of the Infanta (after the story by Oscar Wilde) and Beethoven's seventh symphony.

Prof. Smith is dean of the music school at Yale. His compositions are familiar to serious concert-goers in America. The work heard last week is numbered op. 66. It was premiered, under the composer's direction, last spring by the New Haven (Conn.) Symphony Orchestra. His annotation for the work reads as follows:

"...I think of satire not as a vent for cynicism or unkind humor, but as a spiced and brisk commentary on contemporary life—the satire of Horace and of Alexander Pope.... The satirical element in the score consists not in any rehashing of the popular music of our times; and not in a realistic medley of sounds purporting to represent the turmoil of modern life. The piece is emphatically not a history of the financial breakdown of 1929. It does no more than symbolize in music's vague way the emotions of the people before and after the crisis. Such climaxes as occur in the music are not stock-market crashes, but the shock which the crashes dealt to the prevailing pleasure-worship."

Prof. Smith explains further that a "pleasure motive, brave, even vulgar," is subjected to a series of frustrations, and finally destruction. A kind of "Valse triste" exemplifies gayety "sickly and unsatisfied." A note of confidence indicates the "underlying healthiness of our American spirit," but "the composition ends in tragedy."

This music by Prof. Smith is competently and smoothly made but it does not hit the mark, so far as his "program" is concerned. One does not quite associate such proper and restrained utterance with a great national disaster.

The orchestration, while not excessively modern or "American" (it uses no jazz rhythms or harmonies) shows the composer to be thoroughly conversant with refined methods of instrumental combination.

Considered as music pure and simple the Satire once again emphasizes the dearth of genuine melodists among American composers; in descriptive effects they are notably well versed, but with respect to heart-quickening melody they are, with a few exceptions of course, singularly destitute. Prof. Smith makes one long and earnest effort to spin out a genuine *cantilena*, his purpose in so doing being, as he expresses it, to supply "a note of confidence in the underlying healthiness of our American spirit." But his melody fails to awaken an iota of the response that a Schubert or a Chopin could elicit from his listeners with a few strokes of the pen. Evidently the professor's confidence in the healthy American spirit is not very substantial, as the "satirical" mood predominates in his work, and the end is tragedy.

Schreker's The Birthday of the Infanta constituted the second offering of the evening. The work was composed in 1908, and was first produced as a ballet-pantomime in Vienna. The concert version, in the form of a suite, was first given in New York at a Philharmonic concert, under Ossip Gabrilowitsch, in 1928. In eleven short pieces Schreker depicts the happenings at the little Infanta's unhappy birthday party, and with a sure hand and ingenious powers of musical description the former conductor of the Vienna Volksoper and founder of the Vienna Philharmonic Chorus tells us musically what happened at the festivity in honor of the natal day of the little Spanish princess. The offering engaged the rapt attention of the audience, and that it was enjoyed was very evident.

After the intermission Mr. Walter gave a convincing performance of Beethoven's seventh symphony, a work which is always a welcome apparition on a symphonic program. Conductor and orchestra threw themselves into its beautiful measures *con amore*, held perfect commune with one another and sent the audience home with the renewed conviction that another Beethoven will not appear soon, if at all.

NOVEMBER 16

Haarlem Philharmonic Rose Bampton, contralto, and Richard Crooks, tenor, both of the Metropolitan Opera Company, were the joint artists for the opening program of the Haarlem Philharmonic Society's season at the Waldorf-Astoria on this Thursday morning.

Miss Bampton offered songs by Wolf-Ferrari, Korngold, Sharpe, Sibelius, Titcomb, Arensky, and Song of the Sea, by Walter Golde, her efficient and musicianly able accompanist. In addition to these items there was the aria, Non piu Mesta from Rossini's opera La Cenerentola and duets with Mr. Crooks of a Verdi Trovatore excerpt, Ai nostri monti, and The Gypsies by Brahms.

The young Metropolitan contralto was in magnificent voice and her enunciation and interpretations had that eloquence which has made her an outstanding artist among the American singers of today. Limpidity of tone was in evidence in her performance of the florid Rossini aria. Dramatic intensity flavored Sibelius' Tryste and delicate purity of intonation was displayed in Arensky's The Hour of Dreams. Miss Bampton's enthusiastic audience demanded and received encores which showed the artist's ability to sing ballads without sentimentality and allow people to enjoy witty musical items.

Mr. Crooks included an aria from Linda di Chamounix by Donizetti (in which he is to sing with Lily Pons this season at the Metropolitan) among the Lieder of Schubert and songs by George Morgan and Frank La Forge with which he regaled his excited audience. Mr. LaForge acted as accompanist, playing everything with that consummate finesse for which he is noted. The tenor sang with purity of tone and completeness of phrase, making the music truly live for his listeners. Particularly fine was his interpretation of the Donizetti aria. In this his Italian enunciation and style of delivery had that authority which made one foretaste the success Mr. Crooks is sure to have in the opera when it is staged. His Lieder were skillfully presented also.

As with Miss Bampton, the audience insisted on encores and applauded Crooks continuously until they received them.

Boston Symphony Orchestra Inaugurating the New York series of the Boston Symphony Orchestra concerts, Serge Koussevitzky offered a program at Carnegie Hall devoted to Ravel's Le Tombeau de Couperin, a first hearing in Manhattan of Nikolai Tcherepnin's Three Pieces for Orchestra, after a tale of Edgar Allan Poe (dedicated by the composer to Dr. Koussevitzky), and the Sibelius second symphony in D major.

Such diversified items enabled the superb band of musicians to present a dazzling display of versatility. The Ravel suite under Koussevitzky's masterly direction had those shimmering, effervescent tonal colors which are the despair of conductors directing many orchestras. The string section played the transparent work as lightly and delicately as thistledown. The wood-winds, pure in intonation and technically accurate to the last degree, together with the brasses, amazingly in accord with the ethereal quality of the suite, performed with consummate art. Koussevitzky's supreme musicianship, always in evidence, made this reading entrancingly beautiful to the capacity audience, and it applauded rapturously.

Tcherepnin's three pieces, weirdly modernistic in the extreme sense, although played expertly, were tedious. Not only were they too long, but the fantastic quality necessary for program music to this tonal picture of Poe's horrible story of the Masque of Red Death, was somehow missing. The composer strove to paint it but he strove too hard. An agumented orchestra of five oboes, five flutes, five clarinets, an organ and a piano did not aid the dull composition. The music is reminiscent of many of the great, from Debussy to Wagner.

The Sibelius symphony ending the evening was delineated with authority, and Koussevitzky's sympathetic exhibition of it was not only satisfying to the Finnish composer's enthusiasts, but delighted all because of its finely conceived interpretation.

Vera de Villiers The American début of Vera de Villiers, British contralto, was effected in a Town Hall recital marked by superb selection of program, and by a certain distinction inherent in the artist's personality and manner of delivery of her music. Mme. de Villiers possesses, in addition to striking beauty and poise, an evident wide knowledge of song

(*Continued on page* 21)

LAWRENCE TIBBETT

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Cleveland Orchestra Premiers New Szymanowski Concertante

Other Works Heard for First Time in Ohio City

CLEVELAND, O.—In his second pair of concerts Dr. Artur Rodzinski paid tribute to his native Poland, performing two "first time in Cleveland" works and the Szymanowski Symphonie Concertante No. 4 for piano and orchestra, in its American premiere. The latter is a highly interesting, at times harshly dissonant work, bearing the traits of creative talent, in which the difficult and effective piano part was skillfully executed by Severin Eisenberger (heard also in a sensitive and brilliant performance of the Chopin F minor concerto). Karlowicz' tone poem, Returning Waves, was the first novelty of rather conventional design; the closing number, Mazur and Mountaineer Dances from Halka (Moniuszko) brought this fascinating program to a stirring climax.

The third pair of concerts brought to hearing the César Franck D minor symphony with detailed analysis of its beauties. It took on new freshness under the deft hands of its interpreter. Dubensky's Fugue for violins in nine parts was well performed. The program was brought to a close with Ravel's second series from Daphnis and Chloe. Again Dr. Rodzinski was enthusiastically acclaimed, graciously sharing all plaudits with the orchestra.

RECEPTIONS FOR CONDUCTOR

In honor of the new conductor many social functions have been given; the most comprehensive was the dinner by the Women's Music Teachers' Club in conjunction with the Guild of Organists and the Musicians' Club at the Cleveland Club, 200 guests participating. Rudolph Ringwall acted as toastmaster. The speakers were Josef Remenyi, professor of foreign literature at Cleveland College; Victor F. Tlach, consul general of Austria, where Dr. Rodzinski received his Doctor of Law degree as well as his musical education; Albert Riemenschneider, president of the National Teachers' Association; Lillian Baldwin; three presidents of the clubs: Mrs. Charles Schneider, John Samuels and Paul Beymer; also Mrs. Adella Prentiss Hughes, Carl Vosburg, Dudley Blossom, John Severance and Mrs. Seiberling of Akron, O.

A weekly half hour of chamber music works by American composers was inaugurated on November 11 over the radio. The first of these offerings had an introductory speech by Arthur Shepherd, professor of music at Western Reserve University and Cleveland College. The string quartet by John Alden Carpenter was performed by the Felix Eyle string quartet.

Uday Shan-Kar and his Hindu Dancers brought their exotic pantomimic demonstrations to the Public Music Hall as the first offering of the Cleveland Concert Course. The audience was highly interested in these Oriental fantasies.

TWENTY-FIVE YEARS AS ORGANIST

Edwin Arthur Kraft is completing twenty-five years of service as organist and choirmaster at Trinity Cathedral, in celebration of which event he gave a recital at the church. The soloist was the contralto Marie Simmelink Kraft. Being the founder of the Ohio Chapter of the American Guild of Organists, this body of musicians, now numbering 400, honored Mr. Kraft by a dinner preceding his recital.

Arthur W. Quimby continued his presentation of Bach's complete organ works with a recital at the Cleveland Museum of Art, offering the Prelude and Fugue in C minor, the concerto No. 3 and several chorale preludes. This was in addition to the regular Sunday afternoon recitals when works by Bach, Handel, Pasquini and Schumann were featured.

Welcome news comes from a reliable source that the San Carlo Opera Company will again visit Cleveland early in the spring.

R. H. W.

Kalamazoo Symphony in Thirteenth Season

The Kalamazoo (Mich.) Symphony Orchestra, of which David Mattern is conductor, will open its thirteenth consecutive season on November 19. This orchestra, which has never had a deficit, has always maintained popular prices, charging under a dollar for any seat in the auditorium, which holds 2,000. There is a women's committee of some 250 members in the city, and branch committees in the suburbs.

In connection with the regular orchestra there is a junior symphony orchestra of forty players. This unit, now in its third year, is employed as a training school for young musicians, who may later be given opportunity in the senior body. The present first cellist of the regular organization was taken from the junior ranks. The juniors also have an opportunity to play a number at one of the symphonic programs during the season.

Among guest conductors who have led the Kalamazoo Symphony Orchestra is Carl Busch, who appeared with it last year.

Jeritza Soloist for Emergency Fund

Maria Jeritza will be the guest soloist at the second Musicians' Emergency Fund concert in Madison Square Garden, New York, tonight (November 25). Walter Damrosch conducts the orchestra of 150 musicians. The program is devoted to the works of Richard and Johann Strauss, with Mme. Jeritza singing a group of songs by Richard Strauss, and the Beautiful Blue Danube and excerpts from A Night in Venice by Johann Strauss. The orchestral numbers are Richard Strauss' Till Eulenspiegel and the symphonic poem Death and Transfiguration, and Johann Strauss' Kaiser Waltz, Perpetuum Mobile and galop, Mid Thunder and Lightning.

Recent Activities of Blanche Gaillard

Blanche Gaillard, pianist, gave a private recital at her New York studio, on November 3, when Frieda Hempel was guest of honor. Miss Gaillard played a program of music by Bach-Liszt, Schumann, Griffes, Debussy and Albéniz. On November 10 the pianist fulfilled an engagement before the Women's Graduate Club of Columbia University, New York. She was soloist for the Chaminade Club of Yonkers, N. Y., four days later.

Schnabel Plays Beethoven With Minneapolis Orchestra

Third Program Holds Works by Elgar and Prokofieff, Led by Ormandy—Ravel and Dubensky Music Introduced

MINNEAPOLIS, MINN.—The second concert of the Minneapolis Symphony Orchestra attracted a large audience to Northrop Auditorium on November 3. Artur Schnabel was the soloist in Beethoven's No. 3 concerto in C minor. Mr Schnabel's playing proved to be a revelation of the use of the pedal with the Beethoven idiom, a revelation which placed upon the hands a heavier burden, a higher mission. This explanation sounds prosaic for playing which was animated by such careful idealism, but if one seeks for methods of realizing conceptions such as Mr. Schnabel's, the lowly pedal is a first consideration. The artist firmly resisted the sincere demands for an encore.

Almost on a par with the artist's superior playing was the orchestral part under the direction of Eugene Ormandy. Without detracting from the virtuoso qualities of either conductor or orchestra, the perfection of every accompaniment performance merits highest praise: exquisite balance, careful subordination, instant timing were ever present.

LOCAL PREMIÈRES PRESENTED

The solo offerings of the orchestra included two first performances for Minneapolis: Fugue for eighteen violins by Dubensky, and Ravel's suite for orchestra, Le Tombeau de Couperin. The suite, in addition to Ormandy's seductive instinct for rhythm, abounded in fascinating orchestral coloring. The Sorcerer's Apprentice by Dukas and Respighi's Pines of Rome completed the program. The latter included some pages of noisy pomp, but had moments of loveliness.

THIRD SYMPHONIC CONCERT

The third symphony concert, November 10, included the third Brahms symphony, of which Ormandy's interpretation was musicianly and sincere. Other numbers were: the Introduction and Allegro for string quartet and orchestra by Elgar, an orchestral suite from The Love of the Three Oranges by Prokofieff and an excerpt from the third act of Die Meistersinger, by Wagner. The string quartet for the Elgar number comprised Harold Ayres, concertmaster, Jacob Heidrich, Paul Lemay and Jascha Schwarzman—four excellent artists. These modern numbers were scintillating. Given a modern score, Mr. Ormandy brings forth every glint of color, every sparkling nuance. E. G. K.

"The manner in which she becomes the very impersonation of the singers of her various songs *is masterly*."
—FRANCIS TOYE, *London Morning Post*.

"Her comedy was delicious and contagious."
—GRENA BENNETT, *N. Y. American*.

"I was captivated."
—ANTON MAYER, *Berlin Acht uhr Abendblatt*.

MARION KERBY

Singing

NEGRO EXALTATIONS *and*
SOUTHERN MOUNTAIN SONGS

Miss Kerby has with her this season, as accompanist,
HAMILTON FORREST, Composer-Pianist,
who has arranged all the songs used on her programs

ANITA DAVIS-CHASE, *Personal Representative* *234 Boylston St., Boston, Mass.*

Max Jacobs Inaugurates Trenton Orchestra Series

First Event Interests Large Audience

TRENTON, N. J.—Enthusiasm and hearty appreciation were justly extended to Max Jacobs, new conductor of the Trenton Symphony Orchestra, on the occasion of the first concert of the season, given in the War Memorial Auditorium on November 14. The orchestra of over sixty-five muscians in performing a somewhat taxing program displayed the thorough training and leadership of its director.

The overture to Wagner's Die Meistersinger was a stirring opening to the program and was followed by the Brahms symphony No. 4 in E minor. It was in the latter number, which made exacting demands of the players, that the orchestra responded so aptly to the keen and comprehensive leadership of Mr. Jacobs. Il Segreta di Susanna overture by Wolf-Ferrari and the Dream Pantomime from Hänsel and Gretel by Humperdinck followed, and the program was brought to a close with the playing of the Petite Suite of Debussy and the Rimsky-Korsakoff Caprice Espagnole. The technical difficulties of this last work were handled adequately and the spirited conducting of it served to bring the gala concert to a brilliant finale.

A. Velmont Ballada is the executive manager of the orchestra, James R. Barber, treasurer, and Mrs. Gertrude Schultz is the concert manager. F. L. G.

Oratorio Society Celebrating Sixtieth Anniversary

The Oratorio Society of New York (Albert Stoessel, director) celebrates this season the sixtieth anniversary of the society's founding by Leopold Damrosch. Mr. Stoessel, who assumed directorship twelve years ago, is to conduct the chorus of 300, symphony orchestra and eminent soloists in the regular annual presentations of Handel's Messiah (December 27) and the Bach B minor Mass (March 21) at Carnegie Hall, New York, and also in a special series of concerts featuring works by Bach, to take place in May at the auditorium of the Juilliard Foundation, New York. The first of the festival concerts, May 1, will feature two Bach cantatas and The Magnificat. On the two succeeding evenings, chamber music and organ works by Bach are scheduled, and the series concludes May 5 with a complete presentation in two sessions(said to be the first uncut performance in New York City) of the St. Matthew Passion. The proceeds of the Bach Festival will be devoted to the Students' Aid of the Juilliard School of Music.

In the May events, the chorus will be augmented by the Choristers of St. Thomas Episcopal Church, the orchestra of the Juilliard School of Music, and soloists, including instructors and scholarship students of the school. Among those in this list are Ernest Hutcheson, pianist; Georges Barrère, flute; Felix Salmond, cello; Albert Stoessel, Harry Glickman and Joseph Knitzer, violinists; George Wilkins, flute; Stephen Pecha, oboe; William Vacchiano, trumpet; George William Volkel and Hugh Porter, organists; Viola Peters, harpsichord; Gregory Ashman, cembalo. Vocal soloists include Josephine Antoine and Martha Dwyer, sopranos; Margaret Olson and Inga Hill, mezzo-sopranos; Pauline Pierce, contralto; Roland Partridge and Eugene Ramey, tenors; Julius Huehn, Harold Boggess and George Britton, baritones.

Resolution Supporting NRA Adopted by NFMC.

ST. LOUIS, MO.—The semi-annual meeting of the board of directors and council of the National Federation of Music Clubs, brought representatives of thirty states and 100 people to this city, October 22 to 26. The NRA in relation to the music situation and federation work was stressed by the president, Mrs. John Alexander Jardine, of Fargo, N. D., and other speakers. Music in the schools and churches also was among the chief subjects of the conference.

The session adopted resolutions of policy which read in part: "That the board of directors of the National Federation of Music Clubs in session assembled in St. Louis, Mo., this twenty-fifth day of October, 1933, pledges full and hearty coöperation with the NRA as expressed through the committee on the mobilization for human needs by vigorous support of symphony orchestras, opera, concert series and music in public schools and other educational institutions whose maintenance will engage the services of one million workers and will conserve American cultural traditions now threatened with annihilation.

"That a communication be sent to Newton D. Baker and Mrs. Franklin D. Roosevelt earnestly and respectfully requesting that in the program of the National Committee for the Mobilization for Human Needs, public attention be called to the educational and cultural needs of American life and particularly to the need for the uplifting and strengthening force of music." R.

Verdi's Dictum of Return to the Past Needed by Vocalists, Says Enrico Rosati

Modern Use of Amplifying Devices and Failure to Master Mezza-Voce Ruining Art of Singing, New York Pedagogue Believes

Enrico Rosati, the teacher of Beniamino Gigli and Giacomo Lauri-Volpi, eminent operatic tenors, and Benvenuto Franci, well-known baritone of La Scala, is an authority on *bel canto*. In a recent interview, he expressed himself forcibly on the subject of the distortion of voice by means of amplifiers and the necessity of perfecting the art of singing without mechanical aid.

"The renewed public interest in opera given at popular prices is noticeable everywhere," Mr. Rosati said, "and considering the moderate ticket price for covering expenses and allowing a margin for the impresari, it is necessary that these representations be given to a public of tremendous proportions.

"Allowing for the largeness of those surroundings, acoustical reasons have imposed the use of the amplifier. Because of the employment of this magnifier, the curiosity of friends and cognoscenti has been aroused to such a point that it is moot for one to inquire what practical use we can expect from the use of the microphone from an artistic viewpoint.

"The progress of science has given us such an instrument; financial reasons force its use and mere artistic recriminations (which lament distortions of sound and exaggerated amplifications) are of no use in making for a disappearance of the instrument either from a practical standpoint or from the market.

An Aphorism of Verdi's

"It is better, therefore, to study how, where and when such instruments can be useful to us, and where and when they become harmful in our artistic realization. To clarify my thought, I must refer to the admonition left us by Verdi: Return to antiquity and it will be progress. There has been much discussion regarding the intimate essence of Verdi's thought in forming his warning, and never so much as today, because of the coming of the amplifier, have his words been revealed in all their force and profound wisdom, demonstrating all the æsthetic value of the admonition left by that genius.

"Naturally, Verdi speaks about music and to musicians," Mr. Rosati stated, "therefore, *a priori*, we can take it for granted that he intends to speak either about the external form of composition, considering it from an æsthetic viewpoint, or about the internal form insofar as it concerns the harmonic structure, considering it from a technical viewpoint.

"As to that which regards the external form, we cannot think that Verdi desired a return to the monodic, diaphonic or discant forms or to all the arid forms of counterpoint. Not even his own fugue in Falstaff can convince us that that form of musical composition need necessarily return to vogue, since genius can never retrogade. Passing from the analysis of the external form of composition to that which is internal essence, I do not believe, even, that Verdi wanted to counsel us to a return to the modal scale of the Gregorian chant, nor to composition in the close tonal style with its modulation to relative or distant keys. Nor can we believe that he wanted to reduce to simplicity all the harmonic audacities, disowning anticipations, retards, alterations, harmonics or omnitonic curves."

Predictions for the Future

Mr. Rosati was asked if he was able to predict the future of the art. "It is not my intention to predict what may be the future art form that will realize the artistic dream of the twentieth century. Only genius will be able to solve that problem. That future art form is for the present a new sleeping Valkyrie, around which Verdi (new Wotan) has created a screen of fire with his admonition: Return to antiquity and it will be progress. And only a new Siegfried will be able to reawaken her to a new life. creating and imposing the new word. Let us leave to the composer the privilege of dictating laws and let us limit ourselves to faithfully awaiting the coming of the future musical genius.

"But for the vocal teacher I maintain that Verdi's warning has a much greater and immediate importance, insofar as the amplifiers are now giving attention to negative and empty timbred voices—voices which until the present were eliminated entirely. And it is necessary to fortify ourselves against that invasion, in bringing back vocal study to the pure fountain of Italian *bel canto*, in realizing that the true diamond and the real pearl must not suffer in comparison with the synthetic stone and the manufactured pearl.

"It is comforting to note that the composers for the past thirty years in their indefatigable research for a new form of art, be it even a search with criterion totally different, all seem persuaded by a conscience or instinctive tendency to place a soft pedal on their different form of musical expression, giving tacit justification to Verdi's saying—at least to that which regards the intensity of sound.

"And it is here, in antithesis to that which Verdi did in Falstaff (where as a pioneer he gave an example to the others in modifying his innate tendencies to great sonority), in antithesis to that which Wagner did at Bayreuth (when for phonic reasons

ENRICO ROSATI

of equilibrium he sank the orchestra under the stage), that the use of the amplifier causes the swelling of intensity of sound with grave injury to equilibrium, to color and to timbre.

Expanding Dynamics in Opera

"From 1637, when the very small theatre of San Cassiano in Venice was built (which remains in history as the first theatre to be open to the public) until today, opera has continually created and imposed larger surroundings because of artistic and financial demands. The progress of melodrama demanded a greater instrumental richness, and the orchestral growth in turn demanded a greater power of producing sound from the singer. The vocal teachers, caught in the general movement, had to follow in the way dictated by the exigencies of the times. For with the augmented size of the theatre, with the demand of the greater potentiality needed by musical drama, with the greater richness and fullness of the orchestration, singing was gradually transformed to the point of reaching the maximum of expansion demanded by the ensembles of Rossini, Meyerbeer, Verdi, Ponchielli and Wagner. It was a general progress toward the majestic, the imposing, the heroic, the colossal.

"The only ones responsible for the movement toward the grandiose were the composers, who in their turn can be excused because they were influenced by the general tendencies of the times. Rôles for the singers changed character and the part of Arnoldo (William Tell) written by Rossini for a lyric tenor like Nourrit, after its interpretation by Duprez, completely changed character. Today it is a rôle for a heavy dramatic tenor. The part of Rosina in The Barber (mezzo-soprano) was completely rewritten and today is a rôle for a light soprano (coloratura soprano). The general tendency of the nineteenth century was that of singing always higher, always louder.

"Naturally, this constant louder singing sounded the hour of decadence of the art of *bel canto*, which, instead needed perfect diction, maximum mellowness, equality of registers and equality of tones, with no forcing to the detriment of the purity of the timbre.

"It was only natural that, after the triumphal scene with the return of Radames in Aida, after the Esultate and the furious outpourings in Otello, after the attack in the Dies Irae in the Requiem Mass, without forgetting the trio finale in the first act of Trovatore, the finale of the third act in Rigoletto, and the shouts of the Valkyrie cavalcade, Verdi should have asked himself what could be conceived more intense, efficacious and dramatic. The reply is obvious. After so much storm there had to be a calm, and considering the subject only from that viewpoint, we can understand the æsthetic value of the advice to return to the ancient.

"Above all, up to the present, the microphone has refused to be of service to the too resonant voice, and with one stroke has inaugurated the golden epoch of the crooner, the falsettist and of the dull voice, which up until now were barred from the musical field but today over the radio seem to be the imposing voices.

"Considering the use of falsetto and of the falsettists, to show how inferior this method was considered in Italy, a single observation is sufficient. Until about 1800 the Roman Church prohibited singing women to appear on the stage, and even today it prohibits their admission into the church. For the performance of musical polyphonic works with mixed voices, it was necessary, therefore, to use white voices (boys) and falsettists. Due to the fact that the falsetto was not well received, soprani and contralti cantori were created, who as real exponents of the school of *bel canto*, dominated the musical and the vocal world for centuries."

Comparing Old and New Methods of Song

"How do you compare modern singers and instrumentalists?"

"The general singer of today (with rare exceptions) has not the ability to reproduce faithfully that which is required by the composer, and that deficiency is more readily revealed in tints and line of tones in the *mezza-voce* passages and in the *pianissimi* for the mixed voice.

"The instrumentalists—I mean the great ones—have retained their technic and tone to the point of being able to respond to every desire of their director. When Toscanini wants a *decrescendo* or a *pianissimo* from his orchestra, he obtains it, and that *pianissimo* retains the purest timbre without being subject to sudden changes of color and intensity, such as happen to the majority of singers. When heard over the radio, Toscanini's orchestra is pure of timbre in every shading from *pianissimo* to *fortissimo* and none of those intensities distorts the microphone. When one hears a distortion, it is due to static, and it has nothing to do with the mastery or technic of the instrumentalists.

"The singer, not an expert and not a master of the *mezza-voce* and of the high mixed tones, is, instead, victim of the blasting microphone, which often is unjust to him. So much so that over the radio voices of poor timbre, uniform of color and monotonous of intensity are heard to much better advantage and acquire a timbre which in reality they do not possess.

"It is a matter of illusion and, naturally, even in the theatre, if the illusion is realized by means of the amplifier and if the result is pleasing, it is difficult to eliminate it from practical use. The most unfortunate result obtained to date is that, if the resultant hearing is illusory, alas, the remuneration has also become illusory and I find that this fact, however displeasing, is more than justified, inasmuch as no one in the world will ever want to give to colored glass the value of the diamond, the ruby and the emerald. So far as I am concerned, instead of illusion, I still prefer to enjoy the real voice heard at the Metropolitan and at Carnegie Hall, without the use of the amplifier. To avoid the over-valuation of false voices, it is necessary that the public know and appreciate their value, and the value of the true voice.

Need of Special Microphone for Voices

"For that purpose it is necessary that there be found a microphone able to render faithfully timbre and the various intensities of the voice. Regarding this I understand that by experimentation progress has been made, and that soon we will have this desired type of microphone able to perfectly produce a much larger scale of superior and inferior harmonics, and able to display the voice exactly as it is, without help from the control man.

"But even more important than the microphone, it is necessary that a singer reach the point of being able to sing half tints, the *mezza-voce* and the high notes with mixed voice without changing color, or, even better, without losing the quality of timbre. The day the public becomes educated to the real value of color and timbre, it will make its choice and give the reward to the best. To arrive at such a point, it is necessary that the singer be able in his turn to give every minute shade of intensity without changing color and timbre, and this can only be attained through the study of the real *mezza-voce*, and by the study of mixed tones insofar as they are related to the high register."

Mr. Rosati was asked if he thought the use of amplifiers was destructive to the art.

"I believe it dangerous to use the amplifier when it gives greater sonority to the intensities written and desired by the composers. Therefore, I consider wrong the present practice of the use of the amplifier to super-amplify the resonant voices of singers who already of themselves sing too loudly. This goes against the counsel of Verdi and should be eliminated. For outdoor performances, I consider that the amplifier is not only useful but necessary. It goes without saying that one should not confuse the amplifier in the theatre with the amplification done *ad libitum* by the control man in the radio transmission room. But in the one case as well as the other two things are necessary: (1) Microphones qualified to reproduce faithfully what they receive. (2) Singers who know how to make use of their own half tints, so as to be able to return to the ancient glory of the art of *bel canto*. Only then shall we have the realization of Verdi's dream in leaving us his admonition: Return to antiquity and it will be progress. . . . ."

M. T.

"BYRD ELYOT SCORES WITH VIOLIN TALENT"

"Faces a Capacity Audience"

Photo by Walters Studio, Seattle

New York Evening Sun, Nov. 16, 1933, *by S. A. D.*:

Byrd Elyot, American violinist, who was the winner of the National Federation of Music Clubs prize at their biennial meeting in Minneapolis last May, was heard in her New York début recital last evening at Town Hall. Her program listed the Bach G major sonata for violin and piano; the Sibelius concerto; a "Sonate Slave" by Slavenski; Chabrier's "Scherzo-Waltz"; shorter pieces by Debussy and Novacek, and Chausson's "Poeme."

The violinist's performance disclosed a tone which is always musical and of adequate volume . . . A rare and sensitive insight in expressive delivery was well shown in the playing of the slow movement. The sonata, by Slavenski, was listed as new in this country. In this the violinist did some of her best playing. Her style had freedom and her general method of interpretation was generally assured and vital. The hall was crowded.

New York Herald Tribune, Nov. 16, 1933, *by J. D. B.*:

Miss Elyot disclosed herself as an earnest, dignified player with a well-schooled technique. Her tone is agreeable and her intonation was good. In both the Bach sonata and the Sibelius concerto she played with intelligence and taste.

New York American, Nov. 16, 1933, *by Grena Bennett*:

BYRD ELYOT SCORES WITH VIOLIN TALENT

Byrd Elyot faced a capacity audience at her first New York recital and gave an attractive exhibition of her string and bow technic. She played Bach's G major Sonata, giving to that noble classic a reading that was scholarly and comprehending. Her tone is large, warm and artfully colored. She has repose and interpretive ability. Her readings of Bach and Sibelius were unaffectedly musicianly, tonally rich and expressed with good taste.

New York Times, Nov. 16, 1933, *by H. H.*:

Miss Elyot has a charming and dignified stage presence, which accorded well with her playing at its best last night. One has the impression that this young artist is inherently a thoughtful, musicianly player. Her tone is big, and usually smooth, and her phrasing and attacks in good style. Her best playing went to the "Sonate Slave"—this Miss Elyot played admirably.

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New York November 25, 1933 No. 2798

Appreciation of music by Americans is growing, in spite of the depreciation of the dollar.

—o—

One advantage of the whole-toned scale is that it gives children fewer notes to practise on the piano.

—o—

Bach, Beethoven and Brahms are sure cures for musical indigestion brought on by modernistic overindulgence.

—o—

May the 1934 crop of violin prodigies (and, of course, there will be one) be distinguished by quality rather than quantity.

—o—

A concise, understandable beat is the first duty of a conductor. Young New York aspirants to baton prominence should assiduously attend the concerts of Bruno Walter, Koussevitzky, Stokowski and Toscanini.

—o—

These days there are more courses and lectures than ever before, on the subject of musical appreciation. That is an encouraging sign, for such activities naturally result from a goodly supply of learners and listeners.

—o—

A Warning

From time to time, unscrupulous mendicants haunt the studios of music teachers and performers, in New York and elsewhere, and try to extort money on the basis of false representations that utilize the names of prominent musical personages.

One such racketeer, a woman, has been operating recently in the metropolis. She tells a story about a sick relative, and the need for money "to take the sufferer to the south of France, to Mme. Galli-Curci's home," etc. She also mentions other well-known opera singers.

Mme. Galli-Curci's home is in the Catskill Mountains (New York State), and that fact is in itself sufficient to stamp the pseudo-pathetic story as a falsehood, and its exploiter as an impostor.

Musicians should be careful these days to investigate thoroughly all such begging tales, and thereby prevent unworthy persons from obtaining money which could aid deserving ones in need.

It is advisable to refer all questionable applicants to the Musicians' Emergency Aid, Steinway Hall, New York.

—o—

Radio Tastes from Oslo to Oshkosh

That the likings of one nation are the bane of another is an experience sometimes baffling to world travelers. Stay-at-homes take too much for granted the fact that tribal idiosyncrasies vary, however much good old human nature is the same the world over. Thus baseball fills an all-important place in the cosmogony of the average American male, whereas the rest of the world seems to get along very nicely without its major leagues.

In music, too, the preferences of Scot and Zulu vary most decidedly. But it has remained for the radio to bring some of these differences to the fore, especially since (in Europe at least) the ether is now filled with conflicting strains of melody that float airily above national boundaries. On one evening, for example, a Continental listener is sometimes privileged to hear Verdi or Donizetti from the august stage of La Scala, chorales from the sacred precincts of the St. Thomas Church in Leipsic, the music of Palestrina from the choirs of the Vatican; at the same time that ballads are being crooned by London music hall artists, and a sports announcer mingles his hoarse voice with the majestic paeans of the British Broadcasting Orchestra.

The New York Sun recently reprinted some statistics gleaned from the program survey issued by the Union Internationale de Radio (Geneva), in which the favorite fare of fans in various countries was pithily summarized. According to this report, light music is favored above the classical repertoire in almost every country. The nations are at one in their craving for dance music, however varied the forms it may take in different lands. The English, for example, though catholic in their tastes and perhaps more serious in their attitude toward the radio than the Americans, like their ballads, music hall tunes and blues. The Germans, though faithful to their own classic masters, show a fondness for marches, waltzes and *potpourris* of light music. Characteristically Teutonic is the modern craving for news about the Reich and adjoining countries.

"In France," states the Sun's commentator, "the national broadcasts from the Paris Opera House shared popularity honors with descriptions of the 'Tour de France,' the famous bicycle races around the country. Austria likes its 'Funk-Potpourri,' which are concerts of light music with soloists, choir and orchestra. Czechoslovakia showed most interest in the Sokol broadcasts, gymnastic displays to which the Czechs are intensely devoted.

"Hungary revels in its own popular airs and gypsy music. In Norway a more serious mien is discerned, with the listeners liking their weekly records of happenings abroad."

"Taking broadcasting the world over," the World-Radio of London is quoted as saying, "and remembering the incessant demand in the United States for light, 'snappy' items, it would seem that where the opinions of listeners can be ascertained, the things they ask of broadcasting are that it should make them forget the worries of the world, and that it should give them strength, both physical and moral, to overcome such worries as refuse to sink into oblivion."

This consolatory function has been from time immemorial the high privilege of the musical art. Only it should not be forgotten by those who control the destinies of the wireless lanes that the better type of music has as much power to soothe the fevered brow of the economically harassed individual as any amount of light tunes by Lehar, Herbert or Gershwin. More, in fact: and it would be an interesting matter to speculate on the possible replies of a large number of radio listeners to a plebiscite on what they considered the most ennobling and satisfying music with which to fortify the human soul against disaster.

—o—

Throwing Stones at the Met.

Apparently the recent change in editorial direction of the American Mercury (New York), whereby the trenchant and embattled *régime* of H. L. Mencken gives way to the more pacific and literate rule of Henry Hazlitt, has not brought a radical alteration in policy. The Mercury, in its latest issue, launches a cavalier attack against the Metropolitan Opera Association, penned by one Edward Robinson under the lurid title of Slaughter House of Music. Mr. Robinson's curious and immoderate opinions on matters melodic had been from time to time one of the minor features of the monthly under its old editorial policy. He was responsible for a highly audacious and not very soundly reasoned diatribe against the art of Arturo Toscanini, whereby the tonal splendors of that magician of the wand were reduced to the merely rigid gestures of an impeccable time-beater. If memory serves, Mr. Robinson also was the author of a subsequent article that sought to explain away the formal mastery, fervor and folk spirit in the creative art of Ernest Bloch as merely a desire for self-advertisement; and another that tried to remove the laurel for substantial achievements in American music from the brow of the late Horatio Parker.

In his latest essay, Mr. Robinson, an indefatigable researcher, digs up many a now amusing old contretemps. But, far from the facts sustaining the charge that the Metropolitan Opera has been a subversive force in American music, the institution, as everybody knows, has had a most distinguished history. In general, though there have been some errors of judgment during its half century under various *régimes,* the brilliant achievements have balanced a certain number of routine performances. The same is true of the other important opera houses of the world, among which the Metropolitan has had for decades, and still maintains, a leading place in spite of financial stringencies. The last season was a triumphant proof that Giulio Gatti-Casazza can trim the opulent sails of his resplendent barque under threatening skies and steer into artistic ports with even an increased skill in musico-dramatic seamanship. The temptation that undoubtedly existed during the boom days of playing to the richly-laden box office has in these more sober times been overcome by the pressing need for making the productions as rewarding as possible in order to hold the patronage of the general audience, which now counts its pennies much more carefully and demands greater value for its expenditures.

As for the main feature in the Robinson article—that the campaign organized last season to raise $300,000 by public contribution to guarantee the present season was a "put-up" job on the part of the directors to test the strength of opera's appeal to the public and to find out whether there was still a sufficient public following to assure the social and monetary rulership—this seems extremely far-fetched and not absolutely in accordance with the facts. Mr. Robinson is suspicious about the need for this campaign; he mobilizes figures to prove that in the past large sums of money were never lacking to defray such Metropolitan deficits as existed, even going back to the days of Grau, Abbey and Conried, when vast amounts of capital were flung about more foolishly than has ever been the case in the quarter century of Mr. Gatti's consulship. If American millionaires were willing to pay for opera then, why not now? The answer is presumably to be found in both actual economic and more subtle psychological factors. Has not the amount of money which opulent Americans have spent since 1929 on all the various luxuries and necessities dwindled just as strikingly in other fields? Compare European travel budgets, for example, in the last few years with those of a decade ago.

Obvious facts to controvert the elaborate thesis raised in the Robinson article (that there was no need for a public guarantee) are to be found in the curtailment of the present season to fourteen weeks and the considerable reduction of the artistic forces in the last two winters, as well as the acknowledged paring of the salaries of every member of the personnel. How can Mr. Robinson explain away the obvious economies which now rule New York's eminent opera house?

As someone remarked not long ago, it is a human failing to hit when the opponent is down. But there is some consolation in the thought that the Metropolitan Opera will probably overcome those difficulties with which it is now struggling and continue its career, in the old or in some new structure, for many years to come. At any rate, the vote of confidence by the public was authoritative and complete. Evidently American music-lovers do not share the singular opinion of the Mercury writer that the Metropolitan Opera House is an abbatoir of the noble melodic art.

—o—

Congratulations, Chicago!

The announcement of Chicago's decision to sponsor a season of opera by a resident company, to open on December 26 with Puccini's Turandot, is indeed good tidings. It is definitely settled that Paul Longone is to be the general manager, the site the Civic Opera House, and the personnel, headed by Messrs. Papi and Van Grove as conductors, and Messrs. Reiner and Krueger as guest leaders, will number many prominent singers, including Americans. The entire country will watch Chicago's laudable effort with the greatest interest and the heartiest wishes for success.

VARIATIONS

By Leonard Liebling

Courage and good cheer in the face of serious illness are among the rarest of human qualities. As long as Heine's writings endure, the world will remember that some of the best were written while he lay for several years on his final bed of suffering. The late Leo Feist, New York music publisher, afforded another unforgettable example of indomitable will and unbroken spirit. Paralyzed, blind, and deaf, and strapped to an invalid's chair, he never ceased to interest himself actively in his business; conferred with his associates, and dictated dozens of letters every day, including constant quizzical and chaffing notes to his personal friends who kept up sympathetic correspondence with the heroic martyr.

The case of Chandler Goldthwaite, highly gifted young organist, offers another example that compels unstinted admiration. Stricken with a devastating malady some months ago, he is confined to a sanatorium, but refuses to bow to physical troubles, and keeps his outlook genial and his mind full of valiant hope.

From his invalid's chamber comes the attached contribution, one of the most amusing that Variations has received in many a moon. It is published herewith, and the editor of this department sends to Mr. Goldthwaite warm thanks, greetings, and best wishes for his speedy and lasting recovery:

ODE TO MUSIC

By Chandler Goldthwaite

One night, last week, t'was mighty cold
With wind and rain and snow,
I'm sittin' with my slippers on
Before the radio.

'Twas pretty nearly supper time,
And as I tuned her in
Some guy was quotin' price of lead,
Of copper, zinc and tin.

Says I: "It being Thursday night
I'll wait for Rudy Vallee."
Then suddenly comes bustin' in
My little sister Sallie.

She looks at me a moment
Almost like she didn't know me
And seeming real excited,
Like she'd something swell to show me.

"Oh, Bill," she cried, "I hope tonight
You haven't gotten dated,
Cause if you ain't we're going to town
To git you educated."

She says my likin' radio
Is gettin' most too chronic
And so she's got some tickets
For the New York Philharmonic.

"Aw gee," says I, "The weather's bum
And tell you honest, Sallie,
I'd rather stay at home tonight
And tune in Rudy Vallee."

But I can see she wants to go,
In all that snow and rain,
So I slips on the soup and fish
And then we hops a train.

The show's on at Carnegie Hall,
So we goes up in style;
A-ridin' in a taxi
Costing thirty cents a mile.

And when we gets there at the Hall,
We looks around; I swan!
The men is all dressed up to kill,
The dames ain't got much on.

Our seats was in the middle
So we went there quick and sat,
Just to try to get familiar
With the sort of joint we're at.

The balconies was all filled up,
A big mob on the floor;
I heard some bells start ringing
And the usher closed the door.

The stage was all filled up with men,
And golly! What a noise.
There's everything from great big horns,
To little bits of toys.

Bull fiddles layin' all around
And groans and grunts and hoots;
'Cause everywhere up on the stage
The guys was playin' toots.

Way in the back I sees a horn,
Near where the drummer sat;
It sure must take a pile of wind
To blow a toot on that.

The program book was full of words,
All Polak, Greek and Guinea;
And there I spots the leader's name,
Arturo Toscaninny.

The program's full of crazy names—
Tschaikowsky, Shostakovitch.
It seems some bozo's going to play,
Named Ossip Gabrilowitsch.

I turns and whispers to a dame,
Beside me where I sat,
"The bird must be a bolshevik
To have a name like that."

The dame she turns and looks at me,
She's kind of up in arms,
And givin' me a frigid stare
She says "He's playin' Brahms."

Then all at once it quiets down,
The lights get low and dim;
And Toski walks out on the stage.
(I guessed right off 'twas him.)

The gang all give him quite a hand,
And when the clapping's done,
He waves a funny looking stick
Which means the show's begun.

They played a piece almighty long
(I thought 'twould never stop),
The crowd all seemed to like it;
But for me it was a flop.

Old Toski waved his arms around
Like something scarcely human;
The program said the piece was by
Some wop named Robert Schumann.

Before the end the time's so long
I'm getting pretty drowsy.
The dame beside me likes it swell;
But me, I think it's lousy.

At last it's intermission,
So the crowd all gab and gossip,
While Toski beats it out back stage
To look around for Ossip.

The orchestra all shuffle off,
In every sort of manner;
While in comes two big husky brutes
A-luggin' the pianner.

The intermission's over
And the dame beside me cries,
"He's playin' Brahms' D Minor,"
And she sighs and shuts her eyes.

I'm really kind of curious,
'Cause with a name so weird,
I'll bet he carries bombs around
And wears a Roosian beard.

But when he walks out on the stage
To my complete surprise,
He's tall and thin and dignified,
Unlike them Roosian guys.

Then Toski starts to strut his stuff,
And Ossip sits him down
In front of the pianner,
But he doesn't make a sound.

I leans to Sal and whispers low,
"I'll bet the boy's forgot it,"
When off he hauls with both his fists,
And golly! how he swat it.

The music sort of rambled on
For minute after minute;
I would have liked it better
If there'd been some singin' in it.

Towards the end they all got goin'
Such an awful pace!
It got most as excitin'
As a motorcycle race.

Then Ossip throws up both his hands.
I knew the race was won:
He'd come in several lengths ahead
Before the piece was done!

Then Toski comes in second,
Looking grouchy as you please.
The music wasn't much,
But Ossip sure could claw them keys!

The mob all seemed to like it;
They applauded long and loud.
I guess the reason was
It was an educated crowd.

And then I glances at my watch,
It said fifteen to ten;
I says to sis, "let's beat it, kid,
Before they play again."

Perhaps this high-brow music
Ain't exactly up my alley.
Some folks can have their symphonies,
But give me Rudy Vallee!

* * *

Last week a local broadcasting company gave a fifteen-minute program made up of snatches of performances which came from various distantly separated parts of the world. Honolulu sent a song by a native vocalist accompanied by the ukulele; from London came brass band strains in a march jingle; from Rome, a choral folk song; San Francisco, café music; Madrid, dance examples; Berlin, a male quartet chanting the glory of wine; Geneva, a ballyhoo speech about radio; Montevideo—and here lies the surprise—part of Brahms' first symphony, played by a full toned and well sounding orchestra.

By the way, when I mentioned that to a Uruguayian he asked if I know how Montevideo received its name, and my reply being negative, he handed me a newspaper clipping—New York Sun of recent date—with this information: "'Monte vide eu!', exclaimed the Portugese navigators on Magellan's expeditionary ship, as they rounded into La Plate and saw Mount Cerro for the first time in 1520. Montevideo, though it was not founded until more than two centuries later, took its name from that historic and natural ejaculation."

* * *

Grieg's sonata in C minor, for violin and piano, made a rather shy return to New York's concert platform at a fiddle recital not long ago. I am one of those die-hards simple enough still to like the Grieg violin-piano sonatas, and also his cello-piano sonata. They are better than his straight piano compositions, including the concerto. Of the entire solo output, the most worthy examples are the Holberg Suite and the Ballade. The popular Peer Gynt music is—well, popular.

Since Franck, Brahms and Grieg, there have been no generally played works in the violin-piano sonata form. Our younger composers do not seem to take to it readily.

* * *

Pittsburgh has repealed its Blue Law of 1794, prohibiting Sunday concerts in that city. The first event under the reformed dispensation took place this week, when the Pittsburgh Orchestra gave a program, but with that peculiar American timidity, when progressive legislation replaces bigoted ruling, the new law provides that "admissions in excess of expenses are to go to the Department of Public Instruction of the State, for music purposes."

* * *

The most noteworthy critical remark of the past week was William J. Henderson's, to wit: "It is an ancient and well-established fact that no music critic has ever been able to ruin the career of a real master or to enshrine among the immortals a weakling of the art."

* * *

It is the New York Sun too (November 18) which credits a Town Hall pianist with programming Chopin's Fantasie, op. 49 "in M minor." It seems good to meet an unfamiliar work by Chopin, and leads to wonderment why there is not an exhumation also of the same composer's neglected Ballade in K major.

* * *

Russian music was never unrecognized.

* * *

What has become of cello recitals?

* * *

Notable events: Exactly thirty-one days to the official opening of the Metropolitan; and exactly ten days to the official opening of bibulous bottles.

* * *

We have to watch the Musical Courier typesetters these days for fear that they might change the phrase, "Back to Bach" into "Back to Bacchus."

I attended the recital which Rose Bampton and Richard Crooks gave for the Haarlem Philharmonic Society disguised as one of the minor lady officials of the club. You may remember me for I wore many pearls and a large corsage of what everybody thought were cauliflowers.

The comments of my feminine neighbors delighted me—they were so naive. One lady fell head-over-heels with Dick. She implored someone to introduce her so she could take him home. "He'd be much more amusing than the radio, my dear. And do you suppose he plays a good bridge?"

Another rapturous applaudee waxed excited about Rose. "Isn't she just too pretty, and so young. She can't be more than twenty-two or three or perhaps twenty-seven. At least I'm sure she's not thirty, even though I don't like her hat. Her dress is nice, though I never could wear that color. Green always makes me look so sallow. Of course she's dark and can stand it. But why put a pink thing up around her neck?"

When Rose came out later to sing not wearing her hat the same lady remarked, "There. She's much better without it. It shows how pretty she is. The hat covered her up, if you know what I mean? But I can't believe the program note that says she's only twenty-three. I'm sure she's thirty-one, aren't you?"

* * *

Frank La Forge and Walter Golde played the accompaniments that day. There was quite a lot of excitement as to which was the better. I listened intently and after counting all votes within hearing decided that the contest was a tie. One neighbor remarked, "Well, I think Mr. La Forge is best. He doesn't use any music." While another dowager stentoriously proclaimed, "Mr. Golde is magnificent. So dynamic! So dynamic!"

* * *

Tramping up the red velvet aisle of Carnegie Hall came Eddie Johnson, a broad grin on his face. "Why the smile of joy?" a friend asked him as they shook hands. "And why not?" the Met. tenor countered. "I'm back in New York with my jeans filled with Canadian dollars. And," whispering gleefully, "they're at par."

* * *

I overheard Vic Wittgenstein say at this same concert that not satisfied with perpetrating one dramatic venture about temperamental musicans he is in the midst of writing two more plays which Broadway may see sometime soon. I warn you, be careful what you tell Vic when you next meet him. He may put you on the stage in a slightly ironic caricature. And you who take yourself so seriously wouldn't like that—or would you?

* * *

Ethel Leginska, returned from waving the orchestral baton for the Montreal Opera Company in that fair city, is having difficulty in guiding her conscience. "I was pretty hard on the men in the orchestra, a jolly good crowd of musicians if there ever was one. After the first act of the last performance I berated them unmercifully and at the end of the opera they presented me with a huge bouquet and a beautiful gold picture frame. I felt awfully ashamed, because they had taken my scolding like such lambs. The worst of it was I hadn't a cigarette to light and be nonchalant."

* * *

Have you ever attended the swanky Brooklyn performances of the Boston Symphony Orchestra? My beloved ones, they put it all over the Manhattan toilettes and are much, oh very much, more snobbish.

Last week there were a regal dame and her high-hat swain sitting behind me. As the concert ended and he helped her into her sable wrap he said, "Not bad, my dear, not bad! But I would like to hear this program performed by a real orchestra and a good conductor!"

* * *

Ernest Hutcheson has received profound tribute at last. A radio official told a friend of mine about a letter sent the pianist recently asking when he was going to get air-minded again. Said the epistle, "My pal and I make it a point to leave our girl friends and scram home to hear you on the air. When two young lovers of jazz, etc., leave women to listen to classics I'm telling you that's something." There's only one word in the letter I don't quite understand. The "etc."

* * *

Who was the lady I seen you with last week, Johnnie? She's a new friend, isn't she?

* * *

I glimpsed Augusta Cottlow on Fifty-seventh Street one day not long ago. Living in the country and playing with the dogs and cats must retain that school girl complexion much better than the soap thus nationally described.

* * *

I hear Rosati, Miss Rosina, Maggie Tirindelli and Horace Johnson amused the simple Greenwich Village folk in a select hideaway. At a late hour the other dinner guests of the shoppe were still chortling over the antics of the great big boys.

* * *

When Charlie Wagner told little Ruth Slenczynski the night of her Town Hall recital that the Society for the Prevention of Cruelty to Children wouldn't let her play after 10:30 p.m., and yet the audience out front was clamoring for one more encore, Ruth pleaded, "Oh, please! Just one more piece, Mr. Wagner, oh, please! I've got one that will knock them cold!"

"Like this, Sara. One-two-three-four, one-and-two-and—Easy, you see?"

Foreign News in Brief

Havana Sociedad Pro-Arte Starts Season

HAVANA, CUBA.—The Sociedad Pro-Arte Musical of Havana inaugurated its sixteenth season on November 4, with a dance program. Among the numbers were the Blue Danube Waltz and a Pierrot and Pierrette passage, the part of Pierrette being taken by Delfina Perez Gurri, twelve-year-old dancer, who has been a pupil of Michel Fokine in New York and of Nicolai Yavorski, teacher of the society's classical dancing course. Another number of the inaugural program was one called The Circus, originated by Prof. Yavorski. About a dozen girls participated.

The society offers an elocution course under the direction of Guillermo De Mancha, Spanish actor. Members of the society also take instruction in guitar from Clara R. De Nicola. Pupils of this department will soon be heard in a program.

On the third Sunday of each month the Orquesta Sinfonica De La Habana, conducted by Gonzalo Roig, gives a concert.

Solo artists to be presented by the society this season include Ruggiero Ricci in November, Lotte Lehmann in January, Josef Hofmann in February, Rigino Sainz de la Maza, Spanish guitarrist, in March, and Richard Bonelli in April. C. S.

Young Italian Singers Favored at La Scala

MILAN.—Plans for La Scala, Milan, this season indicate an intent to favor young Italian singers. The names of Lily Pons, Rosa Ponselle and Giacomo Rimini are absent from the list of singers, and, while one conjecture is that the theatre cannot pay large salaries, it is more generally supposed that a nationalistic policy has prevailed. One American singer on the roster is Marian Clarke of New York, featured in L'Alba della Renascita. The season at La Scala opens on December 26 with a performance of Verdi's Nabucco, Gina Cigna and Tancredi Pasero in the leading parts. The schedule includes Rimsky-Korsakoff's Legend of the Invisible City of Kitezh, de Falla's Vida Breve, Respighi's Maria Egiziaca, de Falla's ballet The Three-Cornered Hat, Ludovic Rocca's Il Dibuk, Mascagni's Isabeau (with new setting) and a new Don Juan with new setting and music, and Massenet's Werther. R. P.

Malcolm Sargent to Recuperate in Switzerland

LONDON.—Dr. Malcolm Sargent, English conductor, who has been seriously ill for some time, left London for Switzerland to recuperate. He is expected to remain there until the spring. His wife and a nurse travelled with him. As he was taken from his car to the train at Victoria Station in an invalid chair, a crowd gathered on the platform. Most of them were women and girls with music cases. As the train steamed out they sang "For he's a jolly good fellow." C. S.

Toscanini Gets Austrian Decoration

VIENNA.—Arturo Toscanini was awarded the Great Golden Medal of Honor with a Star, as token of recognition for the two concerts he conducted here for the benefit of unemployed musicians. The maestro promised to visit Vienna again next fall and also to conduct two concerts during the Salzburg Festival in the summer. He praised the Vienna Philharmonic Orchestra for its exereme sensibility and refinement. A. R.

Hungarian Librettist Stricken During Première

VIENNA.—The Hungarian librettist Dr. Franz Martos (58), collapsed here during the première of his Liszt operetta, Liebestraum. He had complained of headaches all day, and his nervous condition due to his anxiety for the success of the play culminated in a seizure which left him paralyzed on one side. A. R.

Master Class for Hubermann

VIENNA.—The State Academy of Music intends to open a second master class for violin under the leadership of Bronislaw Hubermann, if the artist's activities abroad do not prevent him from regular teaching. The other master class is under Florizel von Reuter, American violinist. A. R.

Mannheimer Soloist Under Coates

LONDON.—Frank Mannheimer, American pianist, was soloist at the Sunday night orchestral concert in the studios of the B. B. C. on October 29, when Albert Coates conducted the B. B. C. Orchestra in an all-Russian program. Mr. Mannheimer was featured in the Rimsky-Korsakoff concerto. B.

Noël Eadie on Tour

LONDON.—Mme. Noël Eadie, formerly with the defunct Chicago Opera Company, has returned to London after a concert tour of Scotland and England. It embraced most of the principal cities. M. M.

Blanche Marchesi to Give London Recital

LONDON.—Blanche Marchesi will give a recital here in Wigmore Hall, December 6. On December 8 she is to be heard in Brighton. D.

From Our Readers

Information Wanted

St. Louis, Mo.

To the Musical Courier:

I would like to call the attention of your readers to the fact that Sigma Alpha Iota, professional music fraternity for women, is organizing a city chapter in St. Louis, and would appreciate anyone's helping them to locate members in or near the city mentioned. If anyone knows or is herself a member residing in or near St. Louis, will she please send the name and address to Mrs. Edna Thomas Finch of 4245 W. Pine Blvd., St. Louis? Promptness in communication is urged.

Sincerely,
DOROTHY L. DREWS.

Unanimous

San Diego, Cal.

To the Musical Courier:

I want to tell you how much I enjoy the Musical Courier. It is on the table in our studio always and the young people who come here never miss reading it. They like to feel in touch with what is going on in the world of music—and so do we. Every teacher in the country ought to have it.

Sincerely,
HELEN BAGG.

OBITUARY

Alexander Steinert

BOSTON.—Alexander Steinert, former president of M. Steinert & Sons, piano manufacturers, died here on November 15. He was seventy-two years old. Mr. Steinert's father was the founder of the business. As a young man, Mr. Steinert went to Providence, R. I., to manage a branch of the company. Later he came to Boston and built the Steinert Building in Boylston Street. Many concerts have been given in the basement of this building. Mr. Steinert was a director of the Boston Music School Settlement. Surviving him are his second wife, Mrs. Lena Friedman Leviseur Steinert and two sons, Alexander L. Steinert, composer, and Robert S. Steinert, the present head of M. Steinert & Sons. B.

George Sykes Wallen

GREENWICH, CONN.—George Sykes Wallen, founder and for ten years president of the Metropolitan Opera Club, died at his home here on November 19 at the age of seventy-one. Mr. Wallen was a music patron and a friend of many prominent singers. He was the founder and head of the New York firm of George S. Wallen & Co., coffee importers. His father was the late General Henry Davies Wallen, a classmate of General Grant. Surviving are Mr. Wallen's widow, the former Mrs. Nathalie Roy Green, and a son, George Gunther Wallen. N.

Autumn Hall

ERIE, PA.—Autumn Hall, violinist, who made recital and concert appearances, in the United States and abroad, died at her home here on November 15 at the age of forty-eight Miss Hall was a native of this city. Her teachers in violin playing were Franz Kohler in Pittsburgh, Hugo Herrmann in Frankfort and César Thomson in Brussels. Her New York début was made in Carnegie Hall in 1911. The previous year she was soloist with the Pittsburgh Orchestra under Emil Paur. Miss Hall was the wife of Lieutenant Charles T. Bridge, U.S.N., Boston, Mass. E.

Frank Tunison

DAYTON, O.—Frank Tunison, seventy-six, former music critic on the Cincinnati Enquirer, died at his home in this city on November 14. He had also been affiliated with the Dayton Journal and the New York Tribune. O.

Harry Irving Clarkson

OKLAHOMA CITY, OKLA.—Harry Irving Clarkson, a singer of Tulsa, was killed in an automobile accident near here on November 16. Mr. Clarkson was thirty-five years old.

Concerts Led by Busch and Ansermet Stir Buenos Aires

Both Directors Delight Audiences with Authoritative Readings—Gaito Opera Presented

BUENOS AIRES.—The farewell concert in which Fritz Busch conducted the Colon Orchestra was an unforgettable occasion, and marked with tremendous applause for the conductor, who has established himself as a prime favorite with Argentine audiences. The program included the seventh and ninth symphonies of Beethoven, both given notable versions. The latter work has been presented here by Clemens Krauss, Erich Kleiber, Otto Klemperer and other eminent conductors, and it may be stated that Busch's interpretation was among the best. The Colon Chorus, under the direction of R. Terragnolo, gave a superb account of itself. The soloists were Jane Schnauder, Paula Weber, Carlos Roderíguez and Vittorio Eacciato.

The concert of the previous week had offered a program including Weber's Oberon overture, Beethoven's seventh symphony, Argentine Scenes (C. Lopez Buchardo), Siegfried's Funeral March and the Rhine Journey, variations on a Mozart theme (Adolf Busch) and Strauss' Don Juan and Salome's Dance. Especially interesting was Busch's reading of the Argentine Scenes of Mr. Buchardo. The conductor proved at home in this music, directing with exact *tempi* and keen understanding of the score.

ANSERMET LISTS DELIGHT

Ernest Ansermet has conducted several concerts here, presenting interesting programs. One of them included Haydn's third symphony, the Partita by Petrassi, a modern Italian composer, three madrigals for baritone and orchestra by the Argentine composer, J. Gil, and Stravinsky's Le Sacre du Printemps. Mr. Ansermet scored for his fine conducting of this varied assortment of music. Mr. Bacciato, who was soloist in the madrigals, shared in the applause.

Another concert under Mr. Ansermet offered Debussy's Afternoon of a Faun, Honegger's Pacific 231, the Hungarian Psalm of Kódaly and Psalm Symphony (Stravinsky). Mr. Ansermet read the Debussy work with finesse and musicianship. Honegger's score is always well received here, and the Hungarian Psalm, enlisting the talents of tenor soloists and chorus, brought much applause. Stravinsky's work has many admirers in Buenos Aires, and Mr. Ansermet's convincing version won him enthusiastic applause.

This conductor gave his farewell concert a few days later with a Debussy and Stravinsky Festival. The afternoon of a Faun, Le Sacre du Printemps and the Psalm Symphony were repeated and there were also Six Ancient Excerpts (Debussy-Ansermet), and Debussy's La Mer.

NEW DRAMATIC WORK HEARD

The spring season here has included presentations of a national opera, La Sangre de las Guitarras, by Constantino Gaito. From a musical point of view it is an interesting work, rich in national themes and rhythms. It is a pity that the libretto is not of the same quality. The cast included Zoraida Corucci, Fidel Aiello, Juan Diaz Andre and others, successful in their rôles despite the fact that their diction in their native language was not commendable. Mr. Gaito conducted his own score with authority and musicianship. The evening ended with a performance of Ravel's Bolero, which earned much applause for the bar fellers and their director, Bronislava Nijinska. J. M. W.

Musicales

Juilliard School Orchestra Begins Season

The orchestra of the Juilliard School of Music (Albert Stoessel, conductor) opened its season on November 19 with a concert at the Juilliard Concert Hall, New York. Mary Becker, violinist, was the evening's soloist.

The program held the symphony in D by Sibelius, Griffes' The Pleasure Dome of Kubla Khan, the concerto for violin and orchestra in B minor by Saint-Saëns and the overture to Wagner's Flying Dutchman. Mr. Stoessel's well-disciplined organization is a striking example of the artistic achievement to which a training orchestra may aspire. This body, which has grown to its present proportions and excellence through a number of seasons (it had its beginning as a string orchestra), has attained a tonal breadth and perspective and a nice adjustment of symphonic elements that make it an instrument offering performances of subtle shading and flexibility as well as technical smoothness. Mr. Stoessel has at his command a wide range of tonal color as well as precision and alert response.

In the Sunday night program the Sibelius number received a performance of appropriate scope and spaciousness, and the Wagner passage was given with generous tonal sweep and instrumental resource. The more esoteric and introspective Griffes passages were accorded a reading of imagination and fine gauging of tonal values.

The concerto served to display the talents of Miss Becker. This violinist is a player who invests each measure of a score with interest and vitality. Hers is a temperament of sensitive and poetic insight, and she expresses her musical conceptions through a tone which can range from sensuous richness to fine-spun delicacy. Her interpretation of the Saint-Saëns work brought her vigorous applause and many recalls.

The auditorium was filled to capacity with an audience appreciatively disposed.

M. L. S.

* * *

Luisa Machelvani Presents Program

Luisa Machelvani, dramatic soprano, was heard in recital on November 14 at the Hotel St. George, Brooklyn, N. Y. The program was given in the foyer of the grand ballroom and a capacity audience attended. Miss Machelvani first offered a group of Brahms songs, followed by four French numbers. She then sang the aria La Mamma Morta from Andrea Chénier and concluded with songs in English by Alice Barnett, Harvey Gaul, Oscar Fox and Clara Edwards.

Miss Machelvani has a voice of large volume and good quality, and displayed fine musicianship combined with intellectual grasp of the musical content of the numbers presented. Preceding the operatic aria, she gave a concise outline of the plot.

At the piano was Lois Moseley, an able accompanist. Miss Machelvani is an artist pupil of Florence Lee Holtzman of New York. G. N.

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Haubiel's First Lecture-Recital

Charles Haubiel, composer and lecturer, presented the first of his series of four lecture-recitals on November 14 at the New York home of Mrs. Eugene Coleman Savidge. The subject, The Path of Music, dealt with the panorama of musical transformations from the plain chant of Pope Gregory in the sixth century to the atonality of Arnold Schönberg. Mr. Haubiel has evolved a unique conception of the great composers. For him, they are universal empiricists—all-embracing; seldom are they exclusively romantic, classic or modern. Also, all great artists who have survived, were the modernists of their own day, Palestrina as well as Stravinsky. This conception permits Mr. Haubiel scope in the musical programs he is playing in connection with his lectures, since a panorama of the whole history of musical composition is presented in each one of them. The remaining three of the series, Classicism, The Romantic Spirit and Modernity, will be given at the homes of Mrs. M. B. Schirmer, Mrs. John W. Alexander and Mr. and Mrs. Henry Hadley on the second Tuesday afternoons of December, January and February. G.

New York Matinee Musicale Season Opens

The opening of its 1933-34 season was observed by the New York Matinee Musicale (Rosalie Heller Klein, president) with a musical symposium, held at Steinway Hall, on November 14. Some of the speakers were Gena Branscombe, Marion Bauer, Leonard Liebling, Henry Cowell, Charlotte Lund, Etta Hamilton Morris and Mrs. Harold V. Milligan.

Berúmen Artists to Play

Ernesto Berúmen, concert pianist and pedagogue of New York, will present five of his young artists in a musicale at the La Forge-Berúmen Studios on December 6. The pianists appearing on this occasion are Evelyn White, Norma Krueger, Jean Stewart, Lewis Wills and Jerry Mirate. The program is made up of classical and modern works, including among the latter Children Scenes by Octavio Pinto, which were introduced to the public by Guiomar Novaes last season.

Charlotte Lund Opera Starts December 1

The Charlotte Lund Opera Company, which offers grand opera performances for children and young people, will open its season at Town Hall, New York, on December 1 (the day after Thanksgiving). A double bill is scheduled, made up of Bastien and Bastienne, written by Mozart at the age of twelve, and the perennial Hänsel and Gretel.

The cast of the Mozart opera consists of Louis Sherman, Floyd Worthington and others. Taking part in the Humperdinck work are Georgia Standing (Hänsel); Betty Eisler (Gretel); Louis Marsh (the father); Merran Reader (the mother); Dorothy Dudley (the witch) Ethel Bennett (the sandman), and Sylvia Floyd (the dew fairy). The orchestra is under the direction of Alberto Bimboni.

Kriens Heard Over NBC Network

On November 16 Christiaan Kriens, musical director of the Travelers' Broadcasting Company in Hartford, Conn., was heard over the NBC network.

He presented his complete concert orchestra, soloists, radio chorus, and also his new harpist, De Stefano. The program included orchestral and choral works of classical and semi-classical character. Several of Mr. Kriens' own arrangements were heard. Almost all the major works produced at this station are special arrangements by Mr. Kriens. A new composition, Jolly Dutch Tune and a new orchestral and choral number, Hawaiian Fantasy, were heard.

The Travelers' Choral Club, an organization consisting of employees of the Travelers, has started its tenth season and will be heard in two concerts with orchestra at Bushnell Hall.

Germaine Malépart In Montreal Recital

Canadian Pianist Returns to Concert Stage After Long Absence

MONTREAL, CAN.—Germaine Malépart, Canadian pianist, who has been away from the concert stage for some years, marked her reappearance in the field of music with a highly successful recital given at the Imperial Theatre on November 12. Throughout the evening, the vigorous applause of the large and enthusiastic audience served to prove once more the popularity of the artist.

Miss Malépart opened her recital with Beethoven's Thirty-two Variations in C minor, negotiated with true understanding for musical content. This was followed by the sonata in G minor of Schumann. The artist's performance of the difficult opus showed musical insight and technical dexterity, although the *andantino* lacked somewhat in emotional depth.

A group of Chopin compositions brought forth the best playing of the evening. The various moods of the Polish master were at times projected with tonal power and brilliancy and at others, with delicacy of touch. The pianist has a tone of ingratiating quality.

The concluding numbers were Debussy's Reflets dans l'eau, played with coloristic and poetic qualities of tone painting; Albéniz' prelude from Chants d'Espagne, in which the artist's fine sense of rhythm was in evidence; and two of Granados' Goyescas, executed with traditional *bravura* style. Several encores were demanded and granted.

E. C. N. L.

I SEE THAT

Frank Sheridan, American pianist, is sharing a program with Albert Spalding tomorrow evening (November 26) in a joint concert under the auspices of the Bronxville (N. Y.) Women's Club.

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Margaret Roberts, soprano, was soloist for the Actor's Dinner Club in the Hotel Woodstock, New York, on November 12.

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The Allentown, Pa., Community Concerts Association presented Richard Crooks in recital on November 20. On November 16 the Metropolitan tenor sang for the Haarlem Philharmonic Society of New York at the Waldorf-Astoria and on November 18 for Columbia University Institute of Arts and Sciences at the McMillin Theatre.

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Guiomar Novaes appeared on the Lawrence Conservatory of Music Course in Appleton, Wis., on November 24.

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Barrère-Salzedo-Britt appeared at Amherst, Mass., on November 16, under the auspices of the local Community Concerts Association. This was the day after the flutist, harpist and cellist had played in Toledo, O., at the Toledo Museum of Art.

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The Aguilar Lute Quartet recently left Mexico to come to the United States for a concert tour. At the conclusion of their engagements in this country they return to Mexico before sailing to fulfill engagements in the Orient.

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The SS. Ile de France, arriving in New York on November 21, carried Emma Eames, opera singer, and Paul A. Ferrand, violinist.

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Ruth Epstein, harpist, at her Town Hall, New York recital on November 27, is to be assisted by Martha Marden, cellist, and Nicholas Lancella, flutist, with Uarda Hein at the piano.

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Olive Bond, soprano, sang at St. Paul's Congregational Church, Brooklyn, N. Y., during October. She was heard in soli by Speaks, MacDermid and Scott.

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Leonie Jacoby, soprano, gave a recital at the Barbizon, New York, on November 19. Everett Tutchings was her accompanist.

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The radio program of the Curtis Institute of Music for December 7 will present Marian Head, violinist, Benjamin de Loache, baritone, and Martha Halbwachs, pianist.

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Teresina, Spanish dancer, makes her last appearance in New York at the Barbizon Plaza concert hall on November 25 (tonight). She gave a recital in the same auditorium last night. Immediately after these performances Teresina will leave for a tour to the Pacific Coast. Several new dances are included in her programs.

* * *

Doris Doe, contralto of the Metropolitan Opera Company, gives a recital on December 5 at Town Hall, New York. Her program includes the first performance in America of two numbers by Cimara, a premier hearing from manuscript of a song by Ernest Charles, a group in Swedish by Sibelius and Rangström, and Mid-October, by Robert Yale-Smith, dedicated to Miss Doe.

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Lili Ruth Barr is in the cast of the season's opening performance of the Charlotte Lund Opera Company at Town Hall, New York, on December 1. A double bill will be given, comprising Mozart's Bastien and Bastienne and Humperdinck's Hänsel and Gretel.

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Grace La Mar, contralto, will be soloist in a program of choral music at the Church of the Holy Communion, New York, on November 26. The Motet Choir will be under the direction of Alfred Boyce.

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The Hilger Trio on their recent concert tour drove nearly 4,000 miles in two weeks. They have many reëngagements for next season.

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Mme. Soder-Hueck's artist pupil, Rita Sebastian, sang at the League of Composers' concert on November 11.

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Grace Moore has been in New York but is planning to return to Hollywood.

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Henri Deering interrupted his broadcasting schedule to play at Converse College, Spartanburg, S. C., on November 13.

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On October 26, Rose Bampton sang for the Schubert Club of St. Paul, Minn. The same date marked the appearance of Kathryn Meisle with the Thursday Musical Club of Minneapolis. Both singers have been offered reëngagements.

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John Gruber, pianist, pupil of Manfred Malkin, has been announced as a winner of the MacDowell Club competition.

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Nina Morgana, soprano of the Metropolitan Opera Company, sang Suzanne in Wolf-Ferrari's The Secret of Suzanne in San Francisco on November 17. She will repeat this performance on November 30.

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Richard Crooks has been added to the list of artists to appear on the Enjoyment of Music course at the Academy of Music, Brooklyn, N. Y. He will sing there on November 26.

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Frances Hall and Rudolph Gruen will play the Franck-Gruen prelude, fugue and variations and a scherzo by Arensky in their regular Sunday morning broadcast from WEAF on November 26. They have been heard in these programs since January, 1933.

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Vera Brodsky and Harold Triggs will be heard in one of the forthcoming programs at the New School for Social Research, New York, in Poulenc's concerto for two pianos.

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Elvira Rosina Geiger and Samuel Shankman, pianists, broadcast a program of patriotic and classical music from WHN-WPAP on November 7.

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The Baltimore (Md.) Symphony Orchestra will present Grete Stueckgold as soloist on December 3, at the Lyric Theatre, the day previous to the Metropolitan soprano's recital in Wheeling, W. Va.

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Donald Beltz, baritone, appeared in concert at Casa Italiana, New York, on November 17. He sang the Largo al Factotum aria from Rossini's Barber of Seville and was a soloist in Verdi's quartet from Rigoletto. He is an artist pupil of Mme. Schoen-René.

The Contemporary Composer and the Phonographic Art

Recording Studios Catch Up with the League of Composers—Columbia Publishes Roy Harris Concerto—Leads Way for Popularization of Native Music Through Discs—Vigorous Sextet Receives Firm Interpretation Under Critical Eye of Creator

By RICHARD GILBERT

The valiant League of Composers is circulating announcements of plans and programs for the season recently inaugurated. This attractively printed prospectus reveals the principal tonal pabulum to be set out in three Town Hall sessions this winter. Ordinarily, the League's presentations of contemporary music conform with the endorsement that this organization "is unique because it is not duplicating what any other group is doing." Startling though it may seem, the irrepressible League is confronted at last with a formidable rival but, at the same time, a highly desirable confederate—the munificent phonograph.

In a way, the League brings this evidence upon itself by reasons quite aside from the matter of a Roy Harris recording. For, apart from the Schönberg espousal already realized, the remaining two major concerts will contain nine works, of which four principal ones may be had complete on discs.

The suite from Stravinsky's L'Histoire du Soldat, Falla's harpsichord concerto and Milhaud's La Création du Monde (all Columbia engravures), are each recorded under the direction of their respective composers. Moreover, each of these pieces for chamber ensemble is perpetuated by salient instrumental and phonographic virtuosity. Prokofieff's Overture on Jewish Themes, in its waxen Victor edition, is without benefit of its creator's supervision. Roy Harris's string sextet, also proposed by the League, is not recorded, but his sextet for piano, clarinet and string quartet, known as Concerto, op. 2, is. Music by all of the six modern composers, to be represented at two League concerts, may be heard from discs. One of the Hindemith works announced is available from an acoustical Polydor record.

The above is set down as no disparagement of the courageous work of the League and similar groups. Rather, it must appear, the reception in America of these recordings of modern music is almost wholly due to the unfaltering groundbreaking of these organizations. The time has arrived, however, when these sponsors may consider their efforts somewhat repaid; the circulation of recorded contemporary music may be calculated not only to swell attendance at such concerts but to pave the way for extended pioneering in the field of "seldom performed, present-day music."

American inventive genius provided the means of arresting sound in its lightning flight in order to preserve it and make it available again at any desired moment. But American music of quality has been the last national expression to benefit by all these marvelous powers of reproduction. Disc catalogues bristle with the tonal treasures, classic and modern, of every productive country in the world except those of our own native land. Until recently we may not have been particularly original. But that is no reason for not giving our progressive young bloods a chance in the recording studios—which method, next to the importance attached to the printing of musical notation, provides the most valuable medium composers of today can secure for the dissemination of their music.

For nearly five years this reviewer and other disc critics of his acquaintance have solicited the phonograph companies to provide what is unquestionably the most efficacious means of aiding contemporary American music. Phonographic editions of unfamiliar works will promote the popularity of the younger composers among a great majority of listeners who have had little or no opportunity of hearing these creations. The disc publishers have been chary of new works, especially those of a radical trend. Consequently they exercise some forethought in the matter of investing production funds in recordings of recondite music with leanings of an experimental nature. Occasionally, caution is thrown to the winds and foreign recordings of overseas modernism are repressed for local distribution. This, however, necessitates no direct expense for recording. The honor of instituting a movement in behalf of phonographic representation of indigenous music of quality goes, this month, to Columbia. The registration of Roy Harris's concerto, op. 2, marks the first disc exploitation of music emanating from the most individual, progressive group of our own living composers.

Conservative Music Favored

Some American music of a conservative nature has found its way to discs. But these scores, accepted and familiar, are of music unashamedly derived from two well-known sources, either European or jazz. In the former classification may be placed items such as Chasins' piano pieces (Victor), Eichheim's Japanese Nocturne (Victor) and Haubiel's Karma Variations (Columbia). In the jazz category, the only American work of interest to appear on discs is Carpenter's Skyscrapers ballet (Victor), music already dated and obviously tarnished. Gershwin and his crowd simply do not belong in artistic company. Far ahead and above this Broadway blatancy and sentimentality, it may be stated in passing, we would place the completely indigenous music of the incomparable Duke Ellington. The best attempt at clothing jazz in the habiliments of the so-called classic style is still to be found in the adroit La Création du Monde by the French Milhaud (Columbia).

Every consideration accounted for, the only American music singularly free from European influence, untainted by our national dance idiom, spiritually attuned to our soil, and of perceptibly significant matter, to appear in the phonograph library, is Roy Harris' original and exuberant concerto for string quartet, clarinet and piano. This sextet, one of the most formidable creations to arise from the new school of American musical independence, marks for the local recorders both an innovation in policy and the setting of an example in progressive enterprise. The success of this registration—and indications already presage an enthusiastic reception—will open the way for further disc exploitation of American music. Preparations for the issuance of future sounding books will be cognizant of the music of Rudhyar, Sessions, Weiss, Thompson, Ruggles, Ives, Copland, Chávez, Varèse and others—we hope.

But to the music at hand: the Harris concerto dates to the composer's 1926 sojourn in Paris where he studied with Nadia Boulanger. The work was publicly aired at an S.M.I. concert that same year. In 1928 the League of Composers sponsored its first American performance. Shortly after this, with the appearance of other works, Harris' stature among local composers began to grow. Last summer the concerto was given a nationwide broadcast over the Columbia network The participating artists were Harry Cumpson, piano; Aaron Gorodner, clarinet; and the Aeolian String Quartet (Messrs. Compinsky, Reilich, Mankovitz and Fuchs). This same group made the Columbia recording (Modern Music Album No. 6). The composer personally supervised this engravure.

Harris makes much of form and chooses to work on a large canvas. His analysis of the concerto's development, together with other appropriate notes, appears in the brochure accompanying the album—hence it is unnecessary to account for the work's structural ramifications in detail here. It is too bad that the enthusiasm and conviction with which Harris personally elucidates his theories cannot accompany the discs. His unaffected sincerity and complete belief in his ideals impress themselves upon you as they are impelled by his rugged aggressiveness and direct forcefulness—characteristics reflected to no small degree in his music. Without hearing his music, one would expect it to be devoid of everything except organic unification. Fortunately, this is far from being the case. Harris' music is redolent of an intense emotional drive; the structural ideas behind the concerto amplify the breadth of its passion throughout. Originality in form development is a highly important characteristic of the work, but it is by no means an immediately perceptible one. Therein, perhaps, rests Harris' chief claim to individuality and a radical departure from certain more familiar procedures.

The concerto's use of polytonality is never offensive to the urbane ear. Unusual harmonic devices abound throughout the four movements, but they are logically conceived, and a sure sense of tonality is seldom absent. Harris' rhythms, particularly in his *allegro* movements, are full of vitality and impetuous motion For example, in the first movement—a free treatment of the rondo form: fantasia—the germ is a brief figure of clearly defined rhythm, which, in various degrees of elaboration and extension, proceeds to climax after climax with impressive *dénouement*. This autochthonous method is a strong pillar in the structure of the fast movements. The last section utilizes a double fugue developed rhythmically in a most original and racy fashion.

Work Imbued with New World Spirit

Poetry pervades the work. But this feeling is apt to evade one upon first hearing because of the novel manner in which Harris applies his musical elements. Playing the records a second and third time (acquaintance with his music is now unfettered from connections with the concert hall and the limitations of such projection) will divulge much sensitive lyricism The sinewy melodic line appears with less rigid contours and the grace of its sweeping curve becomes more apparent. Neither romantic nor impressionistic, these emotions recall characteristics of Dreiser and Sandburg. There is a homely, stalwart forthrightness, sometimes approaching *naïveté*, eloquent though blunt, in the concerto's emotional progressions.

Harris can write an appealing slow movement. The nostalgic *andante* is a nature picture if ever the tonal art was set to this end. The rolling terrain of the Western plains, fields of undulating wheat, and the sharp, brisk air of canyon spaces—a panoramic landscape, lonely without figures—are suggested by a pathos which, with Harris, steers away from pathetic introspection. These qualities of persistent energy, pastorale reflection, primordial yearning, and humorous awkwardness (as exemplified by the careening *scherzo*) are distinctively American. He is one composer whose music is of the American soil and to all appearances it will continue to travel in this desirably indigenous direction.

The recording is, for the composer, a definitive edition of his work. It now remains for the musical public at large to discover this music at its own leisure. These discs are unhesitantly recommended. The reproduction is clear and full-volumed; perhaps a little too loud, but this matter may easily be adjusted by a little fingering of the control knob. The odd side of the set is taken up by Mr. Cumpson's playing of Debussy's Cloches à travers les feuilles, from the second book of Images.

Scholarship Awards Announced

The Music Teachers and Students Advisory Council, Inc., of New York, announces the following scholarship awards for 1933-34; in piano to Harletta Thrasher, Delphine Tannenbaum and Evelyn Gould; in voice to Virginia Viney, Marcel Doucette and Alfred Herskowitz. Fifteen partial scholarships also were awarded in piano, voice and violin.

Prague Hears Operas in Two Languages

(*Continued from page 5*)

ful to the classics, tries to bring new life into its performances by introducing modern ideas in interpretation and stage management.

The Germans this year have opened their season with a new production of Tannhäuser according to the Dresden version, absolutely unabridged. While those responsible for staging and scenery (Hubert Graf and Emil Pirchan) followed Wagner's directions, they tried to express his ideas by modern means, so as to avoid the dusty museum style so familiar in recent years. On the stage Hilde Konetzni made a wonderful Elisabeth and Josef Hagen a noble Wolfram (the only character to wear a beard); while Tannhäuser (Adolf Fischer) was vocally untrustworthy and Venus (Rose Merker) not very seductive. Georg Széll, familiar to many Americans from his guest conducting in St. Louis, Mo., gave a conscientious reading of the score.

Several new engagements by the German Theatre are worth mentioning; some of them show Prague profiting from the artistic exodus from Germany. Thus Rose Pauly, of the Berlin and Vienna operas, made a remarkably fine Salome, and Irene Eisinger, from Berlin, gave great pleasure by her unusual charm in a revival of Hervé's operetta Mam'selle Nitouche. Theodor Scheidl, formerly of the Berlin Opera, is taking the place of Prague's own Jaro Prohaska, now on leave.

Among the operas performed thus far are d'Albert's Tiefland (which won a fresh success), Lohengrin, and Tales of Hoffmann.

Bolognini Joins the New Jersey Orchestra

Remo Bolognini, second concertmaster of the New York Philharmonic-Symphony Orchestra, has been appointed concertmaster of the New Jersey Orchestra, of which René Pollain is conductor. The New Jersey Orchestra gives regular concerts in Orange and Montclair, N. J., and during recent seasons has presented as soloists Efrem Zimbalist, Joseph Szigeti, Ossip Gabrilowitsch, Lewis Richards and others. Mr. Bolognini also has joined the faculty of the Orange Music School, where he is in charge of the advanced violin instruction.

In addition to his orchestral and pedagogic activities, Mr. Bolognini has appeared as soloist under Toscanini during the last two seasons. Besides giving recitals in the United States, he has toured Europe. Prior to the opening of the New York Philharmonic's current season he returned from an extended concert tour of South America, where his engagements included sonata recitals with Arthur Rubinstein.

Helen Marshall with Maganini Chamber Symphony

Helen Marshall, soprano, will be soloist with the Maganini Chamber Symphony under the direction of Quinto Maganini at Town Hall, New York, on November 26. Miss Marshall, an artist pupil of Francis Rogers of New York, is to be heard in the song of the Vivandiere from the early American opera Rip Van Winkle by George F. Bristow, which had its first performance at Niblo's Garden on September 27, 1855. According to Mr. Maganini, this was the first opera composed on an American subject by an American. Since Bristow's day at least three composers have written operas about the sleeper of the Catskills—Franco Leoni, Reginald DeKoven and Robert Planquette.

Viola Philo Uses Song of Vienna Coachman As Radio Signature

Viola Philo recently began a new series of broadcasts on the WEAF network. After the first program many inquiries were received about the Viennese Fiacre Lied, which Miss Philo uses as a theme song. The Fiacre Lied was taught Miss Philo by her grandfather, who remembered it as he had heard the coachmen of Vienna sing it. Miss Philo believes herself to be the only professional singer in America who includes in her version of the song the native calls.

GORODNITZKI

"His performances exhibit sweep and a welcome degree of temperamental freedom. There is individuality in the Gorodnitzki approach to his music, and at all times he masters a technic abundantly ample to realize his intentions."

—*Leonard Liebling, New York American, Jan. 19, 1933*

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George Engles • Managing Director

Steinway Piano

Sheffield Festival Restored After Twenty Years' Silence

Mahler's Eighth Symphony and Kodály's Psalmus Hungaricus Magnificently Sung—Chorus of 500—Sir Henry Wood Conducts—Austral Sings Wagner

SHEFFIELD, ENGLAND.—After a lapse of twenty years the Sheffield Festival, one of the great English traditional choral festivals, has been resuscitated. Its resumption coincides with the opening of the new and sumptuous City Hall, the auditorium of which is designed for great occasions of this kind and which is to be the home of the festival and the centre of musical life. Sheffield, the great centre of the British steel industry, ranks fifth in the United Kingdom and its great industrial population provides the basis for the finest and most celebrated chorus in the country, if not in Europe. Only the catastrophe of the war could interfere with so cherished a possession as the Sheffield Festival, but its renewal has had to wait upon the endowment of a suitable building.

This year's festival proved the famous choir of 400 voices, founded by the aged Sir Henry Coward, Nestor of choir trainers, to be not only intact but in magnificent condition. Dr. J. F. Statar has taken the founder's place, and in his capacity as chorus master conducted a vivid and technically brilliant performance of Kodály's Psalmus Hungaricus. The outstanding item in the two days of music, however, was Mahler's eighth symphony, conducted by Sir Henry Wood, who also led the first English performance of this gigantic work, in London three years ago. This was the second hearing in this country.

Besides the Sheffield Choir of 400 mixed voices, a chorus of 100 Sheffield schoolboys, the London Symphony Orchestra, and a galaxy of English oratorio soloists participated. These included Elsie Suddaby, Muriel Brunskill, Astra Desmond, Robert Easton and Walter Widdop (who also sang the solo part in the Kodály psalm). The performance showed not only careful preparation but a splendid coördination of these various forces and their complete mastery by the intrepid Sir Henry. The "Symphony of the Thousand" never fails to make a deep impression on the audience at a first hearing and it aroused the usual enthusiasm on this occasion, though it suffered from the somewhat disappointing acoustics of the new hall. This, too, may account for the soloists' partial failure to make themselves heard through the ensemble in the first half of the work.

After the symphony Sir Henry gave a spirited reading of Strauss' Don Juan, and C. D. Cunningham demonstrated the virtues of the great new organ with a Handel concerto.

The evening of the opening day was devoted to a Wagner concert in which Florence Austral, Mr. Widdop and Keith Falkner were among the soloists. The chorus contributed its share in the Grail Scene from Parsifal and the finale of Die Meistersinger. Again it sang magnificently. With the festival reëstablished as an annual affair, all other English choruses will have to look to their laurels. R. P.

New York Concerts

(*Continued from page* 13)

literature and interpretation, having matured her art by study for eight years with the late Raymond von zur Muehlen and having sung as soloist with several eminent European orchestras. Her voice, unlike that of many British contraltos, is not the deep, organ-toned variety, but of a lighter quality admirably matching the tones of the viola, which (played by Egon Kornstein) was employed for the *obbligati* in two works by Brahms.

She began her concert with a group of airs by Monteverde, Scarlatti, Martini, Dowland and Carey, and the old French song, Viens Aurore. Then came the Brahms songs with viola, Geistliches Wiegenlied and Gestillte Sehnsucht, which delighted the audience not only because of the rarity of their presentation by recitalists, but also by the mellow quality of the singer's voice, here revealed with a fullness more marked than in her initial group. Perhaps the best work of the evening was done in Brahms' arrangements of four folk-songs, Da Unten im Thale; Schwesterlein; Feinsliebchen, du sollst; and Mein Mädel hat einen Rosenmund, the latter pair in particlular eliciting a tenderness and emotional depth that proved the singer's capacity for expression. The recital closed with four songs by Rachmaninoff (The Harvest of Sorrow, The Little Island, How Lovely Here, and Spring Waters), sung in English in which Miss de Villiers' tone and diction were revealed to excellent effect.

There were indications that the recitalist's powers were not given full scope in this trying ordeal of a first New York appearance, and it would be interesting to hear her again in some of the larger works of the contralto repertoire. The piano accompaniments of Kurt Ruhrseitz were of a splendid order of musicianship. The audience was profuse in its applause.

NOVEMBER 18

Boston Symphony Orchestra The first matinee concert by the Boston Symphony Orchestra, under Dr. Serge Koussevitzky in Carnegie Hall last Saturday afternoon, included Handel's Concerto Grosso No. 5, in D major (edited by G. F. Kogel), Vaughan Williams' Norfolk Rhapsody No. 1, the first New York performance of Pierné's Divertissement on a Pastoral Theme, and Tschaikowsky's fourth symphony. The last-named work was doubtless included in commemoration of the fortieth anniversary of that composer's death. There was a further celebratory character to the concert, for it marked the tenth year of Dr. Koussevitzky's leadership of the orchestra, and he received a rousing welcome at his appearance on the podium.

The Boston orchestra was in top notch condition in this concert, sumptuous in its tone and in the clarity and subtlety of its dynamic shadings, while on the interpretative side, the performance of the symphony revealed a gripping intensity and power, a crystalline and clear-cut definition of each detail. Furthermore, Dr. Koussevitzky is a superb program-maker: the first half of the list was composed of varied but harmonious musical items, complementing the more ponderous Slavic fare with graceful and charming musical miniatures.

The Handel concerto, in which the solo parts were played by Richard Burgin, concertmaster, J. Theodorowicz, violin, and Jean Bedetti, cello, showed the strings of the orchestra in their most virtuosic and responsive state, contributing a fused and warmly homogeneous body of tone. Outstanding were the superb modelling of the *largo* and the vivacious perfection of the final *allegro*, in which the composer's conception was admirably realized. The Norfolk rhapsody, though it treads somewhat aloofly in the fragrant lanes of English folk melody, is a well-written and technically accomplished work, and was read with precision and musing fantasy.

Pierné's divertissement disarms criticism by the unpretentious title and the evident intention of the French composer to provide graceful and sprightly music. In this he has admirably succeeded, although the mature mastery of orchestral resource and veteran skill in instrumentation are not balanced by a musical substance of significance, and the external manner also shows marked eclecticism, with echoes of Debussy, Strauss and Delibes. The presentation was as brilliant as that of the more ponderable items. The applause, though marked by the traditional reserve of the Boston orchestra's audience, was notably warm at the end of both halves, the conductor being recalled repeatedly.

Musicians' Emergency Aid Walter Damrosch led the Musicians' Emergency Aid Orchestra of 150 players before a tremendous Saturday evening audience (estimated at nearly 12,000 persons) in Madison Square Garden.

This was the first in a series of five such events to be given this winter, with the assistance of celebrated soloists.

The program was made up of works by Bach and Wagner. After an organ prelude, the concert began with Dr. Damrosch's setting of A Mighty Fortress Is Our God (Eine Feste Burg) and at the request of the conductor, the audience joined in the performance vocally by singing the words of Martin Luther.

Then followed Bach's concerto for violin, two flutes, and orchestra, played by Albert Spalding, Georges Barrère, and Frances Blaisdell. The presentation was impressive, setting forth the infrequently played music with lovely tone and deeply musical understanding.

Another unusual number was the Vivaldi-Bach concerto for four pianos and orchestra. To mention the quartet of soloists is to give the best idea of how the work was performed—Harold Bauer, Ernest Hutcheson, Henri Deering, and Charles Naegele.

Of Wagner, Dr. Damrosch led the Tannhäuser overture, and the first act of Parsifal, starting with the Transformation Scene. The soloists were Theodore Webb (Amfortas) Herbert Gould (Titurel) and Dorothea Flexer (Voice). A large chorus did the massed vocal parts.

Dr. Damrosch was in his best vein and directed with convincing musicianship, authority, and vigor. The response of the listeners was warmly enthusiastic.

NOVEMBER 19

Grete Stueckgold A beautiful woman, attractively gowned, and singing with masterful and irresistible art, Grete Stueckgold enchanted her numerous auditors at Town Hall on Sunday afternoon.

The soprano repeated the overwhelming impression she registered at her sensational recital last year. Again her full and nobly timbred voice delighted the ear, and her interpretations stimulated the heart and fancy. Her application and coloring of tone, declamation of text, and handling of phrase and style, were matters that appealed especially to experts who know the requirements of that most difficult of all vocal tests—the singing of German Lieder.

The opening numbers were Mozart's L'Amero saro costante (from Re Pastore) and Haydn's With Verdure Clad (The Creation) and then followed a fastidious selection of songs by Schubert, Brahms, Wolf, Mahler, and Strauss.

In everything she did, Mme. Stueckgold displayed the same knowledge, ease, and polish. If one were to choose outstanding features—and maybe in his preference, the present writer is influenced by the music itself—mention could be made of Schubert's Schmetterling and Die Forelle; Wolf's Mausfallen Sprüchlein; Haydn's aria; and Brahms' Ständchen.

Applause and encores fell to Mme. Stueckgold's lot in high abundance.

Celius Dougherty contributed finely balanced piano accompaniments.

Philharmonic Orchestra Sunday matinee at Carnegie Hall was celebrated by the Philharmonic Orchestra, under Bruno Walter, with a repetition of the Toccata, C major, by Bach-Weiner, and Beethoven's seventh symphony, both heard the previous week at concerts of the organization.

The added feature on the present occasion was the Chopin piano concerto in F minor, with Josef Lhevinne as the soloist. He made a wise and welcome choice, as the beloved old work had not been heard in New York for over seven years.

Lhevinne caught exactly the romantic and brilliant spirit of the concerto, voicing its sustained *cantilenas* with appealing tone and unerring taste, and giving grace and shimmering quality to the technical passages, done most delicately and expertly. In the famous recitatives, Lhevinne made the keyboard sound in dramatic accents, and the rippling last movement climaxed the whole compelling performance with a fine display of incisiveness and temperament. The artist had an overwhelming success. Bruno Walter and the orchestra justly shared in all the impressive applause of the afternoon.

Aleksandr Helmann Aleksandr Helmann, the young Russian pianist who made his New York début several weeks ago, appeared at Town Hall last Sunday evening in the second of three projected recitals, before a large and cordial audience. His program this time was all-Chopin—a fortunate choice, as it permitted him to reveal to the full his youthful approach to music of a romantic cast. The chief item in his list was the sonata in B flat minor, which was outlined with technical skill that at moments partook of brilliance. The other groups included the Nocturne in D flat major, the Fantaisie-Impromptu in C sharp minor, the Fantaisie in F minor, and the twelve etudes, op. 10. These works provided many excellent opportunities for the display of the personable young artist's highly-developed skill in the performance of scale and octave passages, the light and crystalline cleanness of his *bravura* playing, and the neat articulation of his fingering and legato work, which argue the possession of great muscular control. The audience, including a large number of his countrymen, was markedly responsive, and at the end accorded the pianist that most flattering form of recognition—a rush down the aisle to surround the piano for the final encores.

Other Concerts

José Iturbi, benefit recital for Women's Trade Union League, Carnegie Hall, November 13, evening.

Virginia Dudley, soprano, Barbizon-Plaza. November 14, evening.

Jean Sinclair Buchanan, clavichord recital, Barbizon, November 14, evening.

Arthur Yascha Pye, violinist, Waldorf-Astoria, Tuesday Evening Musicale, November 14.

Ninta Sandre, dancer and her Concert Group, Barbizon, November 16, evening.

Hans Barth, pianist-composer, repeat performance of an historical program of harpsichord and piano music, Salon de Musique, Barbizon-Plaza, November 19, afternoon.

Leonie Jacoby, soprano, Barbizon, November 19, afternoon.

Martha Graham and dance group, Guild Theatre, November 19, evening.

Cleveland Orchestra Plays in Oberlin

Rose Bampton Appears in Ohio City

OBERLIN.—The Oberlin Artists Series opened on October 31 with a concert by the Cleveland Orchestra. Seldom has a new director scored such immediate success as that achieved by Dr. Artur Rodzinski at his Oberlin début. He is a restrained and sensitive artist, getting his effects rather by intensity of will and emotion than through orchestral pandemonium. These qualities were peculiarly manifest in the Brahms first symphony, the chief work of the evening. Scarcely less commendable was the presentation of Liszt's Les Preludes, which ended the program. The other works were Weber's overture to Oberon and the overture to Moussorgsky's opera Khovantschina.

Rose Bampton, contralto of the Metropolitan Opera Company, appeared as the second artist in the Oberlin Artists Series on November 7. Miss Bampton is a young, pleasing, modest artist who evidences considerable dramatic ability. Her program included the Peri Invocazione di Orfeo, the Mozart Alleluia, two songs by Hugo Wolf, a Brahms Lied, Märchen by Erich Wolff, a Rossini aria, Bel Raggio from Semiramide, a charming French-Spanish group and a final bracket of five songs in English. Eva Rautenberg was at the piano. D. H.

Opera Association to Broadcast Cavalleria

The New York Opera Association announces Cavalleria Rusticana for its broadcast on November 26 over WOR. Emma Redell, who has recently returned from a concert tour in Russia, is the Santuzza; Turiddu will be sung by Rolf Gerard; the part of Lola by Tonia Tarsanen, Mamma Lucia by Shirley Sinclair, while Attilio Ruffo will sing Alfio. The presentation is under the direction of Maurice Jaquet.

Virginia Le Rae Featured in Pathé Film

Virginia Le Rae appears in a newsreel which Pathé has released. In the film the coloratura soprano sings the *cadenza* from Lucia. On November 19 Miss Le Rae appeared at Mrs. William Randolph Hearst's benefit in the Imperial Theatre, New York, on a program with Frances Alda, Pasquale Amato, Paul Whiteman and other prominent musical and theatrical people.

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NEW YORK SCHOOL OF VOCAL ART

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Repetitions of Popular Operas Given by Forces at Hippodrome

Nine Standard Works Sung by Chicago Opera Company—Roméo et Juliette Has First Hearing in Autumn Series

Familiar standard works were sung by the Chicago Opera Company at the Hippodrome New York, during the week of November 13. Gounod's Roméo et Juliette was presented for the first time since the resumption of the series in the fall.

ROMEO AND JULIET

Not heard here since the summer series at the Hippodrome, Gounod's Romeo and Juliet reappeared on Monday evening in the repertoire of the Chicago Opera Company.

Lucy Monroe sang the rôle of the heroine and made one of the outstanding successes of the season, with her lovely voice, expertly used, and her tasteful handling of the typical French lyrical line. She looked youthfully pretty and acted with a subtle blend of purity and passion.

Ralph Errolle gave a manly and euphonious account of the rôle of Romeo. Others in the cast were Mmes. Marie Powers and Haeseler, and Messrs. Ruisi, Interrante, Formes, Sorvino, Prosperoni, and Bozza. Miss Powers scored an individual hit with smooth tones of fine quality, highly intelligent and musical handling of phrase, and unusually fluent enunciation of text. Maestro Plotnikoff conducted.

NORMA REPEATED

A relatively small audience heard the Tuesday performance of Norma. Anna Leskaya was a statuesque Norma, and sang the prayer, Casta Diva, with the emotional expression which characterized her singing during the entire evening. Giuseppe Radaelli was a fine Pollione, singing with ringing high tones. Nino Ruisi presented a dignified Orovesa. Bruna Castagna (Adalgisa), excellent singer and actress, won much applause. Her duets with Norma were marked by artistic finish. Alice Haeseler was a competent nurse.

BOHEME

Annunciato Garotto (Mimi) and Lucy Monroe (Musetta) were the chie fmellifluous features of an excellent Boheme representation on Wednesday evening, in which Franco Tafuro sang the leading tenor rôle. A sincerely felt, expertly acted, and tastefully sung impersonation of Marcello came from that sterling artist, Pasquale Amato. Others who contributed comedy and lively vocalism, were Messrs. Ruisi, Interrante, Testamala, and Molle.

LOHENGRIN

Lohengrin, with a mixed German and Italian cast, and not the previously announced Masked Ball, was sung at the Hippodrome on Thursday evening. The performance was not one of the best that the company has given of the Wagner work. The singers, with the exception of Giuseppe Interrante, a serviceable Herald, had all been heard previously in this opera, and included Charlotte Ryan (Elsa), Dreda Aves (Ortrud), Franco Tafuro (Lohengrin), Ettore Nava (Telramund), and Sigurd Nilssen (King Henry). The last-named artist in particular portrayed his rôle with dignity and full vocal tone. The others were of a routine competence. The orchestra did not have a fortunate evening, for all the careful labors of Harry Ladek.

SAMSON AND DALILA

Samson and Dalila was sung on Friday before 4,000, who found several excellent musical moments to thoroughly enjoy. Most of these were supplied by Marie Powers who sang Dalila. Seductive in appearance and action, this sterling young artist did exceptionally well in the rôle. Her voice is opulent in quality, the top notes being full, resonant and freely produced. She was accorded a warm reception by the huge audience.

Pasquale Ferrara's performance of Samson was uneven but there were moments of dramatic beauty in his singing. The others in the cast included: Ettore Nava (The High Priest), Luigi Molle (Abimelech), Nino Ruisi (An Old Hebrew), Costante Sorvino (A Philistine Messenger), Francesco Morrellato (First Philistine) and Eugenio Prosperoni (Second Philistine). Eugene Plotnikoff conducted.

HÄNSEL AND GRETEL

The Chicago Opera Company's matinee presentation Saturday was Hänsel and Gretel. As a whole it was a delightful performance. Alice Haeseler played the parts of Gertrude, the Dew Man and the Witch and was outstanding both vocally and histrionically, especially in her interpretation of the Witch. Ines De Martino as Hänsel offered an excellent dramatic portrayal. The cast included Helen Eisler as Gretel, Beatrice Altieri as the Sandman and Giuseppe Interrante as Peter. Harry Ladek conducted.

CARMEN

Carmen, given on Saturday night, presented the familiar and effective figure of Bruna Castagna as the gypsy girl, Edith Alexander as a clear-voiced and appealing Micaela, and Giuseppe Radaelli, manly and vocally excellent, as Don José. Ettore Nava made a dashing figure as the Toreador. The other parts were taken by Alice Haeseler, Alice Homer, Luigi Molle, Costante Sorvino, Nino Ruisi and Eugenio Ruffo. The conductor was Alberto Baccolini.

LUCIA DI LAMMERMOOR

On Sunday afternoon the Chicago Opera Company set forth the woes of Lucia di Lammermoor, with Virginia Le Rae in the title rôle, Claudio Frigerio as Henry Ashton, Lawrence Power, Edgar of Ravenswood, and in the other parts Nino Ruisi (Raymond), Alice Haeseler (Alice) and Costante Sorvino as both Norman and Lord Arthur Bucklaw. Miguel Sandoval conducted a dramatic and smooth-running performance. Miss Le Rae gave generously and effectively of her notable coloratura art. Mr. Power sang and acted well as the melancholy hero, and Mr. Frigerio made a sonorous and histrionically skillful Ashton.

AIDA

On Sunday night Aida, with Caterina Jarboro once more in the title rôle, drew a capacity audience to the Hippodrome. Miss Jarboro again scored a popular success in her individual and effective vocally dramatic characterization. The balance of the cast was the same as at the last performance of this opera on November 4, with the exceptions of Franco Tafuro and Nino Ruisi, who were Rhadames and Ramfis respectively. Mr. Bamboschek conducted.

HARRY KAUFMAN

has awarded two scholarships in accompanying, the recipients to study with him at his New York studio. The winners, selected from forty-four aspirants, are Irene Botts and Harry Wilson.

Music Notes From Coast to Coast

ANN ARBOR, MICH.—Fritz Kreisler appeared before a capacity house at Hill Auditorium in his eighth concert in the Choral Union Series on November 9. The program opened with the Grieg sonata in C minor for violin and piano, with Carl Lamson at the piano, giving a superb performance of it. Then came the Bach Chaconne.

The concert proper closed with Four Caprices by Porpora, Wieniawski and Paganini, each demonstrating to the listener some characteristic of Kreisler's art. The soloist graciously added three encores.

Twelve concerts in a faculty series will be given at Hill Auditorium by members of the faculty of the Michigan School of Music. The first took place on November 19, when the following appeared: E. William Doty, organ; Mabel Ross Rhead and Joseph Brinkman, piano; Arthur Hackett, tenor; Wassily Besekirsky and Romine Hamilton, violin; Anthony J. Whitmire, viola; Hanns Pick, cello; Ruth Pfohl, harp; Nicholas Falcone, clarinet; Edwin Stein, flute.

The University Symphony Orchestra (Earl V. Moore, conductor), the University Glee Club (David Mattern, conductor), and Miss Pfohl gave a delightful concert in Adrian, Mich., under the auspices of the Federation of Women's Clubs, on November 4. A. McL. T.

ATLANTA, GA.—The Atlanta Music Club presented a Beethoven program on November 1 at its morning meeting, and on November 21, a two-piano recital featuring Mike McDowell of the faculty of the University of Georgia and Francis Mitchell of the Lovett School, assisted by Minna Hecker, soloist at Saint Luke's Church.

The most recent bi-monthly concert of the Atlanta Woman's Club introduced Franciszek Zahara of Brenau College-Conservatory in a piano recital, and Lois Lewis, coloratura soprano, Enrico Liede, cellist, and Irene Leftwich, pianist, in joint concert.

On November 15 the Don Cossacks gave an interesting performance to a capacity audience.

We stand corrected: this is the ninth consecutive year that Hugh Hodgson has conducted his Thursday Evening Music Appreciation Hour in Athens. Mr. Hodgson is being presented in recital by the Music Group of the Studio Club on November 27, at the estate of Mr. and Mrs. S. C. Dobbs, Jr.

The Alkahest Celebrity Series includes a concert by Marian Talley as well as Shan-Kar and his Hindu Dancers.

The Emory Glee Club and Orchestra (Malcolm Dewey, director) gave its first Sunday afternoon concert of the season on November 19. Minna Hecker and John Hofman were guest artists, and the soloists from the club were Tom Brumby, an exceptional pianist, who is president of the orchestra, and Robert Blackwell, president of the glee club.

With the opening of moving picture theatres on Sunday we have an afternoon symphony concert at the Fox Theatre (David Love, conducting) and the Buckhead Symphony Concerts have been shifted to Sunday evening.

Members of the Atlanta Guild of Organists were entertained at dinner and a concert at Shorter College, in Rome. Wilbur Rowland is professor of organ at Shorter. C. O.

CALGARY, CAN.—Isobel Gartshore, Vancouver soprano, offered a varied program of exceptionally high standard at the fortnightly meeting of the Calgary Women's Musical Club on October 25. Air de Lia (L'Enfant Prodigue) Debussy, and a German song by Ries were outstanding in interpretation. Monteverde, Debussy, Dichmont, Bax and Delius completed the list of composers represented.

Magic of the Waltz, arranged by Jean Evely, featured the first November musicale of the Calgary Women's Musical Club. A paper on the history of the waltz was read by Mrs. E. J. Anderson and numbers illustrative of this were given throughout the program. Artists participating were Jean Evely, Betty Bateson and Barbara Fay, pianists; David Carswell, tenor; Jessie Cadman, soprano, and Mr. and Mrs. J. K. Penley, dancers, offering an example in the Merry Widow Waltz. Compositions by Brahms, Chopin, Weber, Gounod and Strauss were listed.

Announcement of the award of a scholarship to Verdun Leigh, clever Calgary violinist, was made by the Royal College of Music, London, England. This will enable the musician to study abroad.

Doris Lenore Maclean, brilliant Calgary pianist, has left here to fulfill engagements in Los Angeles, Cal., and on the Pacific Coast.

An interesting paper on music and therapy entitled Music, the Divine Healer was given by Dorothy Brooker, L.A.B., A.T.C.M., at the monthly musicale held in the home of Mrs. Archbutt Cook. F. D. F.

DES MOINES, IA.—A newly organized choral group in Des Moines is the Mother Singers Chorus of the Des Moines Council of Parent-Teacher Associations. This chorus numbers approximately fifty voices and is directed by Mrs. Mabel Moss Madden. Weekly rehearsals are held and several public appearances have been made.

Those on the committee are Mrs. Robert P. Bailey, chairman; Mmes. L. W. Rasmussen, Ray Richards, Carl Ganschow, H. Parker, Roy B. Mason; Mrs. C. A. Cairns, accompanist; Lorraine E. Watters, director of music in the Des Moines public schools.

The Drake Choral Ensemble (Stanford Hulshizer, director) will present the Bohemian Girl by Balfe on December 11 at Drake University.

The Drake Little Symphony Orchestra (Anthony Donato, conductor) is giving a concert with Holmes Cowper, soloist, on November 26.

Gail Martin Haake of the American Conservatory faculty, Chicago, was in Des Moines for a week to conduct a normal course in the Oxford Piano Course, of which she is an editor.

The Dean Frank Nagle Music Club has been organized at a meeting in the home of Iva Hamilton Butler. Mrs. Butler was named president, Grace Foley, secretary and treasurer. The club will hold quarterly meetings, with Evaline Teetor Cook as hostess for the January event. Mr. Nagle was formerly dean of music at Highland Park College and also maintained a downtown studio.

The Des Moines Music and Drama Club is entering its seventh year. Club officers are Mrs. Leslie M. Shaw, president; Mrs. E. W. Tupper, vice-president; Mrs. Robert Eaton, secretary; Mrs. W. J. Cameron, treasurer.

Bessie Black Young, teacher of piano and organ, is giving a series of student piano recitals in her studio; the grst one was held on October 28. Especially interesting were the two piano numbers on this program.

M. P. H.

EL PASO, TEX.—Florence Watkins, vocal artist and teacher, was soloist for the D. A. R. Convention in New Mexico on October 21 and 22, honoring Mrs. Russell Megna, president general of the D. A. R. of Washington, D. C.

During the memorial service she sang Weep Not for the Dead by Ada Weigel Powers. Incidentally, this song was offered at General Leonard Woods' memorial and was presented to Mrs. Watkins by the composer.

El Paso has been particularly favored with recitals by teachers and students. The MacDowell Club, the first auxiliary of the El Paso Women's Club, presented Dorothy Learmouth, pianist, in recital on October 24, assisted by Odi Akin Schumaker, soprano, and Richard Davis, violinist.

Mrs. Oscar Gutsch, soprano, and Carlyle Tucker, baritone and teacher, gave a recital on October 31 at the new Tucker Studio.

The Woman's Auxiliary to the College of Mines introduced Robert Stevenson, pianist, in an all-Chopin recital on November 3, in the auditorium of the Women's Club.

Mrs. Frank Cameron, pianist, was heard in recital on November 8, by the music department of the Women's Club. She played numbers by Gluck-Friedman, Brahms, Chopin, Raff, De Severac, Alkan and an El Paso composer, Mrs. Lillian Hague Corcoran. Mrs. Robert Lander is chairman of the music department.

Mrs. Charles Cipolla has organized her piano class in two separate groups. The senior section, which consists of college students, will be called the Piano Studio Club; the Juniors, who range from five to thirteen years of age, will be the Little Harmonizers. These two clubs are federated with the district, Texas, and National Music Clubs.

Mrs. A. F. Adair will be sponsor for the Piano Period Club of which the officers are: President, Anna McKee; first vice-president, Genevieve Pumphrey; second vice-president, Alice Hays; secretary, Susan Elizabeth Franklin; treasurer, William Davis; parlimentarian, Elaine Lambert.

The sponsor of the Little Harmonizers is Mrs. R. L. Dow, and the officers: president, Joe Ana Franklin; first vice-president, Hugh Adkinson; second vice-president, Shirley Lambert; third vice-president, Mary Adkinson; secretary, Catherine Elizabeth Mandeville; treasurer, Mary Messina; Parliamentarian, Louis Messina; sergeant-at-arms, Neal Franklin; mascot, Mary Beth McFadden. F. W.

SEATTLE, WASH.—Symphony enthusiasts are elated over the first concerts of the new season, under Basil Cameron. While the orchestra is somewhat reduced in size, there is a goodly group of new faces which seem to have added materially to the quality of the organization. Featured at the opening concert was the Tschaikowsky fifth symphony in E minor. The second concert offered the Dvorak fourth symphony. Presentations new to Seattle were Suite Capriol of Warlock, and tone poems by Arnold Bax and Delius.

Pro Musica continued its season with a concert by Marcel Dupré, organist and composer. Dupré had been heard previously in Seattle and that he was appreciated was attested by the large audience which gathered at the University Temple to hear him on October 27. Pro Musica has joined forces with the Ladies Musical Club in sponsoring the first local appearance of Winifred Christie playing the Moór double-keyboard piano, on January 15.

Lily Pons was heard in a delightful concert at Meany Hall on October 20, appearing before a capacity house which was riotous in its enthusiasm.

Helen Louise Oles, solo pianist of the Northwest, was presented in recital on November 6, by the Ella Helm Boardman concert bureau. The program covered in splendid style a wide range of piano literature.

Michio Ito, Japanese dancer, appeared in recital on November 1 at the Repertory Theatre.

Two programs which recently attracted interest at the Cornish School were those given by Welland Lathrop, newly appointed head of the dance department, and Aaron Stankevich, violinist, pupil of Peter Meremblum. Alice Austin was accompanist for Mr. Stankevich. J. H.

Studio Notes

SOLON ALBERTI

Artists from the New York studio of Solon Alberti have been fulfilling numerous engagements. Milford Jackson, baritone, includes among his recent New York engagements apearances at a reception and tea given by Mrs. Kapeyne at the Ritz-Carlton, a reception and tea tendered by Mrs. Leon Benoit at the Hotel Roosevelt, as soloist for the California Club at the Hotel Pennsylvania, on the Winnwood School program at Aeolian Hall—and for the Angelus Hour over Station WMCA. He sang in recital at the Winnwood School on Long Island (N. Y.) on November 3. Mr. Jackson is soloist at the First Church of Christ Scientist in Brooklyn. In all these programs Mr. Jackson was accompanied by Sara Knight, pianist, also a pupil of Mr. Alberti.

Lucile Dresskell, soprano, was featured at the morning musicale of the Chiropean Club in the Towers Hotel, New York, last month. She has been reëngaged for the soprano rôle in the operetta, The Sorceress, to be presented at International House. She is also to be soloist again this season at All-Souls Church, New York.

Robert Tilberg, baritone, will offer a recital at Chalif Hall, New York, on December 10, under the auspices of the Madrigal Society.

Nita d'Argent, soprano, is to be heard in recital at Central Christian Church, New York, on December 13.

Mr. Alberti continues to arrange and conduct the Angelus Choir program over WMCA on Sunday afternoons.

ESTELLE LIEBLING

Among Estelle Liebling's artist pupils the following have been active: Beatrice Belkin, coloratura soprano, was the soloist at the Radio City Music Hall during the week beginning October 26. Kitty Carlisle, who is appearing in Champagne Sec, was a guest soloist during the Fleischmann's Yeast Hour on November 9.

The following artists appeared as soloists at the opening concert of the Rubinstein Club on November 14: Rosemarie Brancato, coloratura soprano, Garfield Swift, baritone, and John Dunbar, tenor. Dorothy Miller and Amy Goldsmith are appearing on the Karo Syrup Hour, Sunday nights over Station WEAF. Estelle Liebling artists have sung at the Hippodrome during October and November with the Chicago Opera Company: Miss Belkin as Gilda in Rigoletto, Dorothy Chapman as Rosina in the Barber of Seville, Lucy Monroe as Nedda in Pagliacci and as Marguerite in Faust, and Georgia Standing as Hänsel in Hänsel and Gretel.

Leonora Cori, coloratura soprano, was heard at the RKO Albee Theatre in Brooklyn, N. Y., during the week of October 23. Sue Read sang her specialty numbers at the Barbizon-Plaza Sunday Nights at Nine on November 12.

Miss Belkin and Mr. Swift were the soloists at a meeting of the Federation of Jewish Women's Clubs in the Community House of Temple Emanuel, on November 16. Miss Liebling's radio hour, The Musik Shoppe, still continues on Friday evenings over Station WOR.

LA FORGE-BERÚMEN

Marie Houston, soprano, pupil of Frank La Forge of New York, was heard in concert at the Century of Progress in Chicago during the summer. Miss Houston also made a tour of the resorts in New England, giving concerts in many of the larger centres. She was assisted at the piano by Virginia Oman.

The weekly La Forge-Berúmen musicales, which have been broadcast over the Columbia network for the past two seasons on Thursdays at three o'clock, will be heard throughout this season on Wednesdays at three-thirty.

The first in the new series of radio broadcasts by the La Forge-Berúmen Studios of New York was heard over the Columbia network on November 15. The program was presented by Emma Otero, coloratura soprano; Mario Costa, baritone, and Jerry Mirate, pianist. The first number was the duet from Don Giovanni, in which the voices of the two artists blended with smooth and pleasing effect. This was followed by a group of soli by Mr. Costa, which he sang with rich vocal color and excellent musicianship. Later Mr. Costa gave a fine account of the Toreador Song from Carmen. Miss Otero was heard in Una Voce Poco fa from the Barber of Seville, and in Spanish songs. Her work partook of its usual sensitive artistry, and every note of her extensive scale was clear and well produced. Mr. Mirate played soli as well as all the accompaniments and proved thoroughly capable in both rôles. He had much musical feeling and understanding. L.

MARGARET BRISTOL

Pupils of Margaret Bristol are meeting weekly for joint study of Italian, French and German diction, sight-singing and musical groundwork, class technic and choral singing, and brief recitals by members of the group. The class is also open to others than the private students, by special arrangement. The time is Saturday afternoon at one-fifteen at Miss Bristol's studio in Carnegie Hall, New York.

JESSIE FENNER HILL

A studio tea was given on November 4, at the new headquarters of Jessie Fenner Hill in the Sherman Square Studios, New York. The rooms were crowded with guests and friends who listened to a program sung by Jean Ludman, mezzo-soprano. Among her outstanding numbers were the recitative and air All My Tears from Bach's St. Matthew Passion; numbers by Handel, Secchi and Hummel; an aria from Saint-Saëns' Samson and Dalila; songs by American composers, and several Irish folk songs. Songs such as I Know Where I'm Goin' and The Next Market Day greatly pleased the audience with their humor and sparkle. Miss Ludman commands her dramatic, colorful voice with admirable control, and is a musician of attainments and taste. She is an artist pupil of Mrs. Hill. D.

GUSTAVE L. BECKER

The Becker studio in Steinway Hall, New York, was crowded on November 12 when piano and vocal numbers were heard, the singer being Mildred Gardner, soprano (Sanchez artist pupil). Lillian Rubel, Marion Dierks, Etta Beigel, Marion Goldberg, Margaret Lester, Alma Schirmer and Samuel Diamond (blind) all played piano works by Chopin, Debussy, Schutt, Beethoven, Stojowski and Liszt in commendable fashion, exemplifying the Becker teaching in their accuracy and good style. Miss Schirmer and Mr. Diamond won outstanding honors. Miss Gardner has a promising soprano voice and sang Micaela's air especially well. At the close, Xenia Bank, eleven years of age, played Balakireff's The Lark. F. W. R.

SIGISMOND STOJOWSKI

On November 9 at his studio, Sigismond Stojowski inaugurated the first in a series of Critical Classes. These classes are open to both players and listeners and will continue throughout the season, with such brief intermissions as Mr. Stojowski's concerts may entail.

At the new WJZ studios in Radio City on November 14, Mr. Stojowski played his Chant d'Amour, a composition first introduced to this country by Paderewski. Mr. Stojowski also played another of his compositions, The Village Coquette from his Polish Idylls.

FRANTZ PROSCHOWSKI

Artist pupils of Frantz Proschowski are actively engaged. Chauncey Parson is on tour with the Student Prince; Adair MacFarland, soprano, is with the Little Jessie James Company; and the Four Horsemen, a male quartet, have signed for film work with Fox. Marie Healy is to sing a concert in Manchester, N. H., and has been engaged to broadcast permanently in Boston. Darwin Bowen is singing in Champagne Sec, and Ernest McChesney is appearing in a concert series for three weeks in Detroit, Mich.

MILTONELLA BEARDSLEY

Mrs. Miltonella Beardsley, Hugh deHaven and Constance deHaven (nee Beardsley) entertained at the Beardsley Studio, Steinway Hall, New York, November 9. Music was offered by Radiana Pazmor, contralto; Mrs. deHaven and Mrs. Beardsley, pianists; and Olcott Vail, violinist. The varied music gave much pleasure to the company, artistic seriousness marking the event. Accompaniments were played by Stephen Balogh and Anne Cody. F. W. R.

JOHN CAMPON

John Campon announces that his studio is equipped with a microphone and loudspeaker which, aside from enabling a vocalist to become familiar with the use of such radio devices, assists in the formation of an analysis and diagnosis of his voice. Through the use of this equipment, a student is able to hear his own voice and is thus aided in the development of tone, articulation and musicianship.

New York Madrigal Society Tea

A tea in honor of the winners of the free New York recital tendered by the New York Madrigal Society (Marguerite Potter, founder), was given at the Great Northern Hotel on November 5. More than 100 guests attended, including many prominent musicians.

The program committee announces several teas, musicales and luncheons for the season. Applications for membership may be submitted until January 1, at which time the lists will close.

Ponselle Sings in NBC Anniversary Program

Rosa Ponselle sang in a special program on November 15 in celebration of the seventh anniversary of the National Broadcasting Company. Featured with her were M. H. Aylesworth, president of the National Broadcasting Company, and Judge E. O. Sykes, chairman of the Federal Radio Commission. Five foreign countries presented special programs which were rebroadcast in the United States.

Frank Bishop in Historical Recitals

Frank Bishop is giving a series entitled Historical Recitals—from Sappho to Stravinsky—for the Bronxville, N. Y., Women's Club. The pianist is assisted by other artists, and includes both vocal and instrumental music on his programs. The series comprises six great periods of music.

Mr. Bishop is an American, a native of Michigan, and is the great-great-grandson of a Colonel in the Revolutionary Army. After leaving college, Mr. Bishop went to Paris to study music. He has given concerts throughout Europe, and his appearances in this country include three with the Detroit Symphony Orchestra under Ossip Gabrilowitsch and several New York recitals.

Chamber Music Evenings at Hadley Residence

The second season of monthly chamber music evenings at the New York residence of Mr. and Mrs. Henry Hadley began on November 19 with a concert by the Gordon Quartet. The program included quartets by Mozart, Borodin and a new work by Mr. Hadley (first time). On December 17 the Emonts Trio will play; January 21, the Grande Trio; February 18, the Perole Quartet, March 18, the Hans Lange Quartet.

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Vienna Applauds Orchestral, Operatic and Chamber Events

(*Continued from page 5*)

Arabella Frau Ursuleac, who sang the title rôle in the Dresden première, substituted for Frau Lehmann, absent because of her mother's death.

ROSÉS START FAREWELL SEASON

The Rosé Quartet played the first concert of their last season (a Beethoven program). It was an anniversary affair, celebrating Prof. Rosé's seventieth birthday. The audience was rich in celebrities and friends of the veteran artist and concertmaster of the Philharmonic. I could not help noticing Maestro Toscanini buying a gallery seat in the box-office. He was then invited to take a seat nearer the stage, but he declined, saying that he hears better from above. He was next seen in the artists' room congratulating the hero of the day.

Another Beethoven program, under Oswald Kabasta's leadership, made up the first concert of the Friends of Music Society—the fourth symphony, Leonore No. 3, and the C minor piano concerto. Edwin Fischer of Berlin was the soloist, and a worthy Beethoven interpreter. In his own concert here in the Great Hall of the Musikverein Building, this earnest artist played an all classical program with an all classical air, in which the outstanding features were the heroic presentation of Beethoven's *non plus ultra* sonata op. 106, with a breathtaking tempo in the fugue, and the brilliant Wanderer Fantasy of Schubert, the only real virtuoso piece this composer wrote for the piano.

An American violinist, Elisabeth Kirjofski of New York, played successfully (the Vivaldi concerto) at one of the more intimate concerts and was warmly received.

United States and Canada to Hear Milstein

Nathan Milstein's American schedule for this season holds extensive engagements in the United States and Canada. It includes appearances January 8 in Hamilton, Ont.; 9, London, Ont.; 11, Ottawa, Ont.; 15 Winnetka, Ill.; 18, Appleton, Wis.; 22, Mt. Vernon, O.; 24, Lawrence, Kans.; 25, Topeka, Kans.; 30, Minneapolis, Minn.; February 4, Indianapolis, Ind.; 6 St. Louis, Mo.; 7, Columbia, Mo.; 12 Denver, Colo.; 19, Chicago; 23, San Angelo, Tex.; 26, Hattiesburg, Miss.; 27, New Orleans, La.; March 3, Columbia University, New York; 4, with the New York Philharmonic (playing the Brahms double concerto with Gregor Piatigorsky); 8, Harrisburg, Pa.; 13, Atlanta, Ga.; 15, Philadelphia; 16, Baltimore, Md.; 20, Saginaw, Mich.; 22, Chicago Symphony Orchestra; 25, Pittsburgh, Pa.; 26 and 27, Chicago Symphony Orchestra; 29-31, Cleveland (O.) Symphony Orchestra; April 2, Des Moines, Ia.; 3, Normal, Ill.; 7, the New York Philharmonic.

Mr. Milstein and his wife spent the summer on Lake Lucerne. The violinist worked with Piatigorsky on the Brahms double concerto, prepared his own repertoire and arranged several items for violin which he expects to play in this country. He also completed his *cadenza* for the Beethoven concerto. During the summer Mr. Milstein played for the Queen of the Belgians, who spent her holiday on Lake Lucerne.

The violinist began his European tour in Copenhagen late in September. He played for the first time in the Danish capital, appearing with orchestra in the Tschaikowsky concerto. He then went to Holland, where he played the Beethoven concerto with the Residentie Orchestra at The Hague under Van Anrooy and was soloist with the Concertgebouw under Willem Mengelberg. A tour of Central Europe followed, with recitals in Vienna, Budapest and Prague and a reëngagement with the Warsaw Philharmonic.

This month Mr. Milstein is making his first tour of Switzerland, appearing at Basel under Weingartner, at Zürich under Dr. Andreae, also at Bern, Winterthur (with orchestra in both cities), and with the Orchestre de la Suisse Romande, under Ansermet, at Geneva and Lausanne. He played two engagements with the Orchestra Colonne in Paris, late in October. He will give a recital at the Théâtre des Champs Élysées in that city in November, and also has in prospect recital engagements at Brussels, two orchestral appearances at Monte Carlo, and a tour of Italy and Spain, the latter ending immediately before he sails for America, late in December.

Many Reëngagements for Piatigorsky

Gregor Piatigorsky, young Russian cellist, who returns in January for his fifth consecutive American tour, will play a series of reëngagements. In Indianapolis, Ind., he will appear on April 8 for the fifth year in succession under the auspices of the Maennerchor. In Chicago, where he played with the orchestra during the seasons 1929-30, 1931-32, and 1932-33, he is to be heard again with the orchestra on March 8, 9 and 13. New York Philharmonic subscribers, who have heard him in the course of two previous seasons, will welcome him once more on March 3 when he plays the Saint-Saëns concerto, and on March 4 when he joins with Nathan Milstein in the Brahms double concerto. In Pittsburgh, Pa., where Piatigorsky has given recitals for the last three years, he has been engaged for an appearance with the local orchestra on January 21. His recital on the Principia College Course of St. Louis, Mo., scheduled for February 9, is another reëngagement.

Dr. and Mrs. Stillman-Kelley in New York

Edgar Stillman-Kelley and Mrs. Stillman-Kelley recently spent a week in New York. Dr. Stillman-Kelley was one of the speakers at the dinner of the National Institute of Arts and Letters, the occasion being the centennial anniversary of the birth of Edmund Clarence Stedman, American poet. During her stay in the metropolis Mrs. Stillman-Kelley, president of the Ohio State Federation of Music Clubs, as well as of the Great Lakes division, was in conference on federation issues in New York, with Mrs. Etta Hamilton Morris, New York State president, and with Mrs. John A. Jardine, the national president.

Mrs. Guy Bush in Lecture-Recital Series

Mrs. Guy Bush, accompanist, coach, soloist and musical lecturer of Los Angeles, recently fulfilled a series of engagements in New York. Among these was a short program of her own compositions before the Euphrosyne Club at the St. Regis Hotel. A few days later she gave her lecture-recital, Humor and Philosophy in Music, for the Three Arts Club. Another of her lecture-recitals, Great Composers and Their Romances, was heard at the opening of the Staten Island Woman's Club.

At the Judson Memorial Church, Mrs. Bush's subject was Great Hymn Writers and Their Hymns and Great Religious and Patriotic Songs. On the same program she sang two seldom-heard numbers, Anne Boleyn's Oh, Death Rock Me Asleep, and William Byrd's Cradle Song. Mrs. Bush presented three lecture-recitals in Detroit, Mich., her former home, on her way to New York. She returned to California for a series of programs the middle of last month.

Mrs. Bush has been specializing in lecture-recital work for the past eight years. This was her first series in New York. In Los Angeles she is music chairman of the Ebell Club, which has 3,500 members. She has accompanied and coached, among other artists, Tamaki Miura, Alice Gentle and Jerome Uhl. Mrs. Bush also has published two books of poetry and has set many of her own poems to music.

Francis Pangrac Assists Princeton University Choir

PRINCETON, N. J.—A concert was presented in the Princeton University Chapel on November 12 by the Princeton University Choir and Ralph W. Downes, director and organist, assisted by Francis Pangrac, tenor. The program was interesting and unusual, containing Gretchaninoff's Credo and Palestrina's Hodie Christus Natus Est, and numbers by Grieg and J. S. Bach, sung by the choir; organ music of Scheidt, J. S. Bach, Clérambeault, Wagner, and Reger, played by Mr. Downes, and three Biblical songs by Dvorak, featuring Mr. Pangrac.

The chorus is an excellent one, precise in attack and with an ensemble tone of unity and balance. Mr. Downes gave a reading of nobility and broad tone to his organ soli.

Mr. Pangrac is known as an authoritative interpreter of Dvorak. The three songs—entitled God is My Shepherd, Lord, Thou Art My Refuge and My Shield, and I Will Sing New Songs of Gladness—were projected with sensitive musicianship, impeccable style and clear, flexible tone. His voice is one of pleasing quality, ample proportions and meticulous control. The chapel was filled with an appreciative audience. S.

Haubiel Giving Lecture-Recital Series

Charles Haubiel, whose Karma Symphonic Variations was awarded the first prize in the Schubert Centennial in 1928, is giving a series of lecture-recitals at the New York homes of Mmes. Eugene Coleman Savidge, M. B. Schirmer, John W. Alexander and Mr. and Mrs. Henry Hadley. The lectures, illustrated by Mr. Haubiel at the piano, trace the development of music from Pope Gregory in the sixth century to Arnold Schönberg of our own day.

Lange String Quartet for New Jersey College

The department of music of the New Jersey College for Women, New Brunswick, N. J., announces a series of chamber music concerts by the Hans Lange String Quartet. The dates of the concerts fall on November 17, January 19 and March 16, and the music being presented is representative of composers from Haydn to Ravel. The personnel of the quartet is Hans Lange, first violin; Arthur Schuller, second violin; Zoltan Kurthy, viola; Percy Such, cello.

Marie Hanley and Louis Marsh in Recital

Marie Hanley, pianist, and Louis Marsh, baritone of the Charlotte Lund Opera Company, gave a recital at the High School Auditorium, Mount Kisco, N. Y., on November 17. Mr. Marsh sang two song groups and the Largo al factotum aria from Rossini's The Barber of Seville. Miss Hanley played four Chopin pieces and numbers by Arensky, Sibelius, Mendelssohn and Paganini-Liszt. Sigrid Eklof was at the piano for Mr. Marsh.

TO PLAY TRIPLE CONCERTO

THE HILGER TRIO

will play the first movement of the triple concerto of Beethoven over the NBC network with the Roxy Symphony Orchestra (Erno Rapee conducting) on December 3.

Hamburg Orchestras To Be Merged

Opera Conductor Boehm and Choral Leader Sittard Resign—A Flotow Recovery

HAMBURG.—Dr. Karl Muck having resigned from his position as conductor of the Hamburg Philharmonic Orchestra, the orchestra is now under the direction of Eugen Jochum. Beginning in January, 1934, the orchestra will be combined with that of the Municipal Theatre, under the name of Staatsorchester (State Orchestra). This order has been the cause of much heart-burning, but there is little hope of getting it revoked.

Another point of interest is that the Staatstheater will lose its conductor, Dr. Boehm, who is going to Dresden. Intendant Strohm has been giving excellent performances of Verdi's Don Carlos and Macbeth, with Sabine Kalter and Matthieu Ahlersmeyer. The strength of the ensemble was most evident in Der Freischütz, conducted by Dr. Boehm on the opening night.

Siegfried Scheffler, a young contemporary composer, has adapted an opera of Flotow entitled Sein Schatten. This work had been forgotten since the war of 1870-1871. It was then performed at Paris, Vienna and in Italian cities. In its new form it has already been accepted by various German theatres.

Prof. Sittard, Hamburg's eminent choral conductor, went to Berlin permanently. While awaiting his successor, patrons of church concerts enjoyed a concert by St. Thomas' Choir of Leipsic, under Prof. Straube.

EDITH WEISS-MANN.

Kriens Directs Wednesday Travelers' Hours

The Travelers' hour, for the past four years a feature of Station WTIC, Hartford, Conn., has been divided into two parts. The dance music and jazz have been assigned to Mondays. On Wednesday evenings Christiaan Kriens will conduct programs of serious music. He will have an orchestra of thirty-five and a large chorus, and plans to present prominent soloists and numbers for two pianos, vocal trio, male quartet and other combinations. Many NBC artists have been soloists at Mr. Kriens' Travelers' hour.

Lilias MacKinnon to Tour America

Lilias MacKinnon, Scottish pianist and lecturer, is to make a coast-to-coast tour of America this winter, her third visit to the United States. On Miss MacKinnon's last trip, she was soloist with the Boston Symphony Orchestra under Serge Koussevitzky. The present tour commences in Seattle, Wash., in January, where she will play the César Franck Symphonic Variations with the Seattle Symphony Orchestra, under Basil Cameron. After engagements on the Pacific Coast, Miss MacKinnon returns to the Eastern States to give recitals and a series of lectures. M. M.

Contest Winners to Make New York Début

Judges Frank LaForge, Louis Persinger and Carmela Ponselle heard the finals for a New York début free recital of the New York Madrigal Club on November 1, and announced as the winners Vladimir Padwa, Estonian pianist, and Frederick Langford, tenor, pupil of Seneca Pierce. They will share a recital at Chalif Hall in February. Over 150 applicants were entered.

La Forge Pupil Sings at Vassar College

POUGHKEEPSIE, N. Y.—Johanna von Tiling, contralto, a pupil of Frank La Forge of New York, was heard in concert at Vassar College on November 2, with Harold Dart, pianist-accompanist, sharing the program. Both young artists were heartily applauded for their musicianly performance. G.

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Press Comments

ALTON JONES

Alton Jones, pianist, recently gave a recital in Des Moines, Ia., at the Drake University Auditorium, under the auspices of Mu Phi Epsilon. The following review is from the Des Moines Register: "Opening the concert with his own transcription of Bach's Organ Prelude and Fugue, Mr. Jones played as his second group, numbers by Brahms and Schumann. Then followed the MacDowell Sonata Eroica and a final Liszt group. If Mr. Jones' playing on Wednesday evening was any criterion, then his place of prominence among the younger of the American pianists is well deserved. He displays a tonal art of sensitive nuance, a broad, dignified and eloquent musical address, abundant imagination, and if there should be any deficiency at all, it might be in a tendency to minimize sentiment—certainly a fault on the right side. The peak of Mr. Jones' accomplishments was reached in the MacDowell sonata. The majestic lines of the tremendous opening measures, the delicate whimsicality of the ensuing movement, the inexorably defiant yet humanly tender message of the third movement—all were superbly conveyed. In this, as in the rest of the program, Mr Jones achieved that perfect adjustment of values, objective and subjective, which constitutes really great classic playing. Here, an artist with deep understanding and true ideals had spoken with a sincerity beyond question, and his expression found response in an audience which was both large and warmly appreciative."

NINA MORGANA

Nina Morgana sang in recital in Phoenix, Ariz., on November 10, opening the course given there by the Salt River Valley Concerts Association. The Phoenix Gazette's review said in part: "A brilliant voice, combined with beauty and warmth of personality, and an accompaniment which blended into the perfection of the picture, provided splendid entertainment last evening at a concert given by Nina Morgana. Miss Morgana, who is affiliated with the Metropolitan Opera Company as a featured soprano, possesses a rich tonal quality which was heard to excellent advantage in last night's program."

The Arizona Republic: "The personification of youth and musical ardor, the artist won her audience with her charm of manner and coloratura voice."

ASTRID FJELDE

Astrid Fjelde gave a recital early this month in Fargo, N. D. The review of the Fargo Forum said: "Astrid Fjelde's concert enabled the lovers of song to thrill in response to her well-attested poetic interpretations. Her return in the main enhances the impression of her range of feeling, vocal resource, humor, wholesomeness of method, that was left with her auditors from her previous visit. It moveover markedly adds to the sense of intimacy in the present surroundings. Here it was possible for her to work with lighter strokes that were often superlatively deft as workmanship. Again one marveled at the treasures at the disposal of her *pianissimo* and at her first instinct for contrasts. A technician would probably say that what held the concert firm to its high level was the singer's letter-perfectness in the art of selecting tone-values. For instance, what a chance for coloring in the Sibelius songs, and how admirably employed."

PAUL ALTHOUSE

Paul Althouse, tenor of the Metropolitan Opera, sang in Tristan and Isolde with the San Francisco Opera Company on November 10. Marjory M. Fisher said in the San Francisco News: "Paul Althouse was the Tristan and he was in splendid voice, singing the rôle with consistent beauty of voice."

Marie Hicks Davidson in the San Francisco Call-Bulletin: "Althouse was a personable Tristan, singing in a robust tenor that in the lower register approximated baritone. In the last act, in which he sang thirty minutes, his acting was convincing and his vocalization ramarkable in quality and modulation. His simulation of delirium was exceptionally well done."

Redfern Mason in the San Francisco Examiner: "Paul Althouse was the Tristan. He has a good voice and uses it well."

Alexander Fried, San Francisco Chronicle: "Althouse's Tristan was thoroughly reliable and effective. He outranks many German tenors of repute. His voice had a proper virile force in all its intense delivery. That is the quality a Tristan had better have first."

JULIA PETERS

Following Julia Peters' recital in Town Hall, New York, the New York Times noted: "Julia Peters began her recital at the Town Hall with one marked advantage—a good program. It is a wise recitalist who knows how to be discriminating in this important aspect of concert-giving. Miss Peters has a voice of pleasing, velvety quality." The Herald-Tribune declared: "She disclosed, as she has in previous seasons, a voice of liquid texture, capable of soaring with ease above the staff."

JOHN MORELLI

John Morelli, tenor, recently sang in a concert presented by the American Institute of Music, Arts and Drama and the Montclair Orchestral Club, Montclair, N. J. One of the local newspapers carried: "Mr. Morelli has a rich voice with a goodly amount of artistic temperament which makes his singing easy to listen to." The tenor is an artist pupil of Maude Douglas Tweedy.

ELVIRA HELAL

Elvira Helal, American sporano and artist pupil of Edith Gaudenzi, made her début with the Chicago Opera Company at the Hippodrome, New York, on November 6, singing the rôle of Nedda in Pagliacci. Pitts Sanborn, writing in the New York World-Telegram, said: "The voice is an uncommonly fresh and lovely soprano, and the singing gave real pleasure."

CONSERVATORIES and SCHOOLS

Eastman School Has Two Orchestras

The Eastman School Orchestra of the Eastman School of Music, Rochester, N. Y., will make its first public appearance this season in the Eastman Theatre on November 28, Dr. Hanson conducting. Dr. Hanson's program will be: symphony No. 1 (Brahms), three nocturnes (Debussy) and Pan and the Priest (Hanson).

This year finds the Eastman School possessed of two orchestras, each complete in instrumental sections and with the personnel prepared for public performance. The Eastman School Orchestra (Samuel Belov, conductor) is the older and larger in membership. The Kilbourn Hall Orchestra (Paul White, director) is the newer and smaller in membership, but is not a chamber orchestra; it is in number and experience one constituted for symphonic performance.

This innovation was made by Dr. Hanson because of the large and constantly increasing number of students of orchestral instruments to whose advantage regular orchestral rehearsals and public performance is much to be desired. To some extent the personnel of the orchestras is interchangeable. There is no difference in qualifications operative in the constitution of the playing bodies of the two orchestras. The Eastman School Orchestra rehearses three times each week; the Kilbourn Hall Orchestra, twice.

Lawrence Conservatory Notes

APPLETON, WIS.—In celebration of the Brahms centennial, the second faculty concert of Lawrence Conservatory of Music was held on November 22 at Peabody Hall. Prof. Percy Fullinwider, violinist, and Nettie Steninger Fullinwider, pianist, played the violin sonata No. 1 in G major. Helen Mueller, contralto, delivered a selected group of Brahms songs, including Meine Liebe ist gruen, Sapphische Ode, Vergebliches Ständschen, and Immer leiser wird mein Schlummer. Concluding the program, Gladys Ives Brainard, pianist, chose to play three waltzes, op. 39 in B major, E major and A flat major; Intermezzo, op. 119, No. 3, and the scherzo from the sonata in F minor, op. 5.

The first concert in this series was presented by Dean Carl J. Waterman on October 19. Dean Waterman achieved unusual variety of material and vocal expression. His program consisted of Hungarian, Bohemian, Irish, American and English folksongs. Walter Keohane was the accompanist. L. S.

Riverdale School Offers Harp Instruction

In accordance with the new policy at the Riverdale School of Music, Riverdale, N. Y., of offering as much instrumental variety as possible for development of the student's musicianship, Jane Wyeth has been added to the faculty as teacher of the harp. Miss Wyeth, a pupil of Mme. Renie and of Marcel Grandjany, studied at Fontainebleau and at the David Mannes and Juilliard schools in New York. At the Riverdale School, emphasis is placed on the study of harp for young beginners, for which Miss Wyeth had preparation with Mme. Renie.

Miss Wyeth recently was presented in recital at the school by the Forum of Riverdale Country School for Girls. She prefaced her program with a brief outline of the technical operation of the harp, and then played on the Irish harp and on the concert harp, playing Renie's Christmas Tale and the Don Juan minuet of Mozart on the former instrument; and Zabel's The Fountain and Debussy's The Girl with the Flaxen Hair on the other.

Concerts at Philadelphia Musical Academy

The Philadelphia Musical Academy presented a benefit entertainment for the Blind Relief Fund of Philadelphia on November 15. The program listed Ruth Oehler (pupil of Joseph W. Clarke), playing Chopin and Liszt numbers; Alvin Rudnitsky (student of Frederick Hahn), accompanied by Ruth Burroughs (pupil of Joseph W. Clarke) in music by Mozart, Burleigh, Bach, Kreisler and Sarasate; a double quartet (students of Marguerite Barr MacClain) in six numbers, with Leonard MacClain, accompanist and one of the numbers enlisting Julius Künstler in a violin obbligato.

On November 16 Marguerite Barr MacClain presented Mendelssohn's Elijah at the academy. The soloists were Arthur Guy, Anna Smit, Alfred Traiman, Marie Hermley, Georg Young, Margaret Anders, Harry Tipping, Myrtle Caston and Jerry Morgan.

Alumni of Institute of Musical Art Meet

The Alumni Association of the Institute of Musical Art of the Juilliard School of Music held its first meeting of the season on November 15 at the Institute's New York headquarters. Those taking part in the program were Catherine Carver, pianist; Carolyn Urbanek, singer; Lambros Callimahos, flutist, and Marion Bauer in a lecture on Twentieth Century Music. George A. Wedge, president of the association, presided at the meeting.

Ward Belmont School Presents Concerts

NASHVILLE, TENN.—The Ward Belmont School concert course has already presented Jascha Heifetz in concert on October 31, and has scheduled Wilbur Evans, American baritone, December 5; Ethel Bartlett and Rae Robertson in a two-piano recital, February 8; and Kathryn Meisle, American contralto, March 15. T.

Mason Collection of Autographs on View

At Avery Hall, Columbia University, New York, a highly interesting collection of musical autographs and manuscripts is being exhibited currently. The treasures were the property of William G. Mason, American pianist and composer, and include examples from the pens of Wagner, Liszt, Robert and Clara Schumann, Berlioz, Brahms, and other tonal giants of the period.

Tibbett and Crooks for Firestone Broadcasts

The Voice of Firestone, bringing Lawrence Tibbett and Richard Crooks, both of the Metropolitan Opera Company, to the air again with William Daly's orchestra, will resume its weekly broadcasts over NBC-WEAF nation-wide networks on December 4. Mr. Crooks is to be heard on the first program and on the second, December 11. Thereafter he and Mr. Tibbett will alternate in groups of broadcasts throughout the winter.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

FOR PIANO

Welsh Sketches, for piano; by W. Seymour Walker.

Five short pieces, subtitled Bedd Taliesin (The Grave of Taliesin; he was a celebrated bard, contemporary with King Arthur), Dolhyfryd (Beautiful Meadows), Cwm Bychan (The Little Dell), Llyn-y-Morwynion (The Lake of the Maidens, Glas Ynys (The Green Isle).

The music of these *morceaux* is easier to read and understand for Americans, than the Welsh names affixed by the composer. He uses simple tunes, and they retain their hold on the ear, in spite of certain sophisticated modern harmonic garbings which no Welshman would recognize as native to his land. The Cwm Bychan has a lovely melody with rich coloring, and is treated somewhat as Percy Grainger refurbished English folk material. A spirited *scherzo,* the final piece of the set, requires virtuoso performance. (J. & W. Chester, Ltd., London.)

Ballade No. 2, for piano; by Frederic Lord.

Eleven pages in length, Mr. Lord's opus represents serious, well sustained music making. It is sombre in character at first and slow in tempo, but rises to a forceful and passionate *Allegro molto* climax. This composition does not reveal itself spontaneously at first reading, and needs repetition for full comprehension. The idiom is modern but not modernistic. Atmospherically, Mr. Lord derives suggestion from Scriabin, Brahms, and Chopin's G minor Ballade. The work is dedicated to and has been played by Ellen Ballon, Canadian pianist. (J. & W. Chester, Ltd., London.)

FOR PIANO, CLARINET, TROMBONE AND CELLO

Sinfonia, for piano, clarinet, trombone and cello; by Alfredo Casella.

Dedicated to Mrs. Arthur M. Reis, of the League of Composers, Casella's spirited and tuneful little chamber composition was heard at a New York concert of that organization, a season or two ago. The piece is scored with a delicate and skillful hand, and bubbles with brightness and *esprit.* The unusual instrumental combination is attractive in itself, and certain to interest audiences who understand the subtle and unconventional talent of Alfredo Casella. The Sinfonia is printed as a facsimile of the composer's clearly written manuscript. (A. & G. Carisch & Co., Milan, Italy.)

Reviewed by R. M. Knerr

For Mixed Voices

Christ Today Rejoices Men (Tu Lumen et Splendor), by E. Pasker; freely arranged by Cyr de Brant; English words by Frederic Thompson.

A sturdy and melodically pleasing Christmas work is this flowing and fervent chorus, which has been slightly modernized by Cyr de Brant. Both the Latin text (the second and fifth stanzas of Jesu Redemptor) and the free English rendering by Mr. Thompson are provided. The work is adapted to a wide variety of church uses, the Latin text making it available also for Catholic institutions.

It is issued in several arrangements; in addition to that for the conventional four-part mixed chorus, there are settings for soprano and alto; two sopranos and one alto; and two tenors and a bass. (Carl Fischer, Inc., New York.)

The Christ Is Born in Every Child; accompanied Christmas anthem, by Edward Shippen Barnes; words by Basil E. Ebers.

A vigorously written and melodious anthem. Save for a brief duo passage for soprano and bass, it gives equal opportunity for the four mixed voices. There is an organ or piano accompaniment to the stirring composition. (Carl Fischer, Inc., New York.)

Hush, My Dear, Lie Still and Slumber; unaccompanied Christmas anthem by Edward Shippen Barnes; words by Isaac Watts.

A harmonically attractive, yet simple *a cappella* setting, of Watts' hymn, this work is scored for five mixed voices, including two sopranos. The direction "in easy, flowing rhythm" gives a good idea of the style, the time signature being 9/8 and the key A flat. There are no solo passages. A refined and distinctive piece of writing. (Carl Fischer, Inc., New York.)

Good Christian Men, Rejoice: Christmas carol for accompanied mixed voices by Alfred Whitehead based on In Dulci Jubilo, German melody of the fourteenth century; words from the Latin by J. M. Neale.

The melody of this carol has an irresistible movement and sturdy march. The tempo indication is *allegretto (ma non troppo) e giocoso.* As arranged by Mr. Whitehead, with organ accompaniment based on a figure derived from Bach's prelude on this same tune in the Little Organ Book, the florid instrumental writing supplements the square-cut themes of the singers. A hearty and jubilant work. (Carl Fischer, Inc., New York.)

There Were Shepherds; Christmas anthem for mixed voices, solo quartet, trio for women's voices, soprano and alto solos; music by Louis Shenk; text from the Gospel of St. Luke.

This is a rather typical tuneful Christmas anthem, with a pastorale introduction for organ, an opening alto and a later soprano solo, with interspersed opportunities for the other singers. It does not offer any unusual difficulty and in general satisfies the requirements for a serious but musically lighter example of Protestant church music. The close, for all four singers, is climactically stirring. (Carl Fischer, Inc., New York.)

Ruth Lorraine Close Under Colledge Management

Ruth Lorraine Close, solo harpist, has come back from a seven months' tour of the world, which started on February 25 with her departure from Vancouver, B. C., on the SS. Empress of Canada.

During the course of her journey, Miss Close gave concerts in China, the Philippines, Dutch East Indies and the Federated Malay States. These included three appearances in Shanghai (one of which was as soloist with the symphony orchestra under the baton of the Italian conductor Mario Paci), and engagements in Manila, Sourabaya, Batavia and Singapore. Miss Close is believed to have offered the first solo harp programs in any of the places on her itinerary except in Shanghai.

The harpist returned to the United States via Canada on the SS. Duchess of Atholl in September, after a summer holiday spent in England and at Le Touquet in France, and started her American season with a recital in Dayton, O., on October 6. She will be under the management of George Leyden Colledge for the current season.

Melius Holds Record

It is stated that Luella Melius maintains a record of never having failed to fulfill an announced appearance in more than 1,000 operatic performances in seventeen of the leading opera houses of the world, and at more than 300 concerts with symphony orchestra and in recital. Recently Mme. Melius, scheduled to sing the title rôle for a broadcast of Manon in the New York Opera Association's regular series over Station WOR, was taken ill and confined to bed by the doctor's orders. However, an hour before the opera was to go on the air, Mme. Melius took a taxi to the studios and sang the part, after which she returned to her sickbed.

The New York Opera Association, now in its second consecutive year of weekly opera sent out from this station, is also said to have never changed a previously announced performance or made a substitution in its casts. The association now has more than sixty operas in its repertoire.

Bori Discusses Spanish Composers

Lucrezia Bori recently discussed the music of her native Spain with an interviewer from the Montreal (Can.) Gazette. The Metropolitan Opera soprano believes Manuel de Falla to be the outstanding Spanish composer. Miss Bori knew Enrique Granados and was to have sung the leading rôle in his opera, Goyescas, when it was produced at the Metropolitan in 1916, but was prevented by illness. She dined with Granados the day before he left America to return to Spain. He hated the sea and dreaded the voyage. "I am sure it will kill me," he told Miss Bori. A week later the singer received the news that the Sussex, the ship on which Granados sailed, had been torpedoed in the English Channel.

The soprano admires the music of Granados and his contemporary, Albéniz, but considers their songs unvocal. Miss Bori sings in Spanish, Italian, French and English. She also has "a small and secret" repertoire of Lieder, but does not consider herself ready to sing it in public yet. Turina and Joaquin Nin are two of the newer Spanish composers for whom Miss Bori expressed admiration.

Richard Copley Notes

Josef Hofmann is to give a piano recital at Carnegie Hall, New York, on January 20, his only appearance in Manhattan this winter.

The Roth Quartet, who announce a festival of chamber music by contemporary composers to be given at Steinway Hall, New York, on January 22, 29, March 19, 26 and April 9 and 16, will present works by the following European and American composers: Roussel, Casella, Ravel, Prokofieff, Milhaud, Roy Harris, Honegger, Aaron Copland, Dohnányi, Bartok, Walter Piston, Debussy, Hindemith, Carl Engel, Martinu and Marion Bauer, Weiner, Chausson.

Mme. Vera de Villiers, British contralto, made her New York début in a recital at Town Hall on November 16. She will also be heard in Boston and Chicago. Mme. de Villiers had the distinction of opening the Salzburg 1933 Festival and she was chosen to sing the contralto music of Brahms' Rhapsody at the first performance of that work in Paris with the Lamoureux Orchestra and again at the Goethe Festival in Düsseldorf in March, 1932. Following her American visit, she returns to Europe for engagements as soloist with the Vienna Philharmonic under Weingartner, with the London Symphony Orchestra under Sir Hamilton Harty and twice with the Vienna Philharmonic under Bruno Walter and Otto Klemperer.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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CAROLINE THOMAS,
with Captain Sadler on the SS. Western World, en route to South America for a concert tour. Since arriving on the southern continent, the violinist has given four recitals and broadcast two programs on the YPF hour in Buenos Aires.

ABRAM KAROL,
young American violinist, gave a concert on November 12 at the Jewish Community Center, Allentown, Pa. He played concerti by Vivaldi and D'Ambrosio and shorter numbers by Handel-Flesch, de Falla-Kreisler, Bloch, Novacek, Achron-Auer and Sarasate.

BARBARA BLATHERWICK,
American coloratura soprano, has begun her third season of appearances in her own country. Miss Blatherwick's recital repertoire is an extensive one, including songs in five languages. Among her operatic rôles are Manon, Thais and the seldom heard Mireille and Esclarmonde.

JEAN RUVIELLA,
French-Spanish tenor and first prize winner of the French National Conservatoire, is to be the soloist of the Philadelphia Music Club at its concert on November 28 in the ball room of the Bellevue-Stratford, Philadelphia.

ELSA LEON,
New York vocal teacher and coach, will present A Persian Garden over WINS on December 3. A number of her artists are to participate. (Photo by Elzin.)

ELEANORE PRINCE,
soprano, has established a vocal studio in New York. Douglas Ellegood accompanied Miss Prince for a costume recital given on November 11.

SAMUEL SHANKMAN
played in the Shakespeare Civic Theatre Festival at St. Nicholas Auditorium, New York, on November 18.

JEAN WARREN CARRICK
of Portland, Ore., treasurer and one of the directors of the Dunning System of Improved Music Study.

LAWRENCE TIBBETT'S AUDIENCE AT HIS CONCERT IN WASHINGTON, D. C., ON NOVEMBER 5. (Photo by Schutz)
The picture was sent to Evans and Salter, Tibbett's managers, by Mrs. Dorothy Hodgkin Dorsey, local concert manager. The audience totalled 4,000, with 250 more on the stage.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Alban, Paris

NATHAN MILSTEIN

Young Russian Violinist

Comes to America in January for a Three Months' Tour of Thirty-five Concerts